A CRITICAL STUDY OF THE STYLE
OF AESCHINES' SPEECHES

A Thesis submitted by
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ABSTRACT

The purpose of this work is to analyse the style of Aeschines' speeches. An endeavour has been made to analyse it from as many aspects as possible and a special effort has been made to investigate in detail those qualities which make it peculiarly Aeschinean. The correspondence between the style and the development of argument has similarly been examined - paying particular attention to the form and the effect of the different stylistic elements.

The approach adopted is the conventional tri-partite analysis: Choice of Words, Figures of Speech, and Composition. In the first chapter, Aeschines' vocabulary is examined from the point of view of the use he makes of rare words, poetic words, compound words, colloquial words, and three classes of nouns (-μα, -στις, -της) the use of which is thought to add dignity to the style. The figures of speech are treated in the second chapter, putting into practice the theory advocated above that the figures should be examined from the point of view of their form and effect: looking specifically at their place in the development of argument. Statistics have been included in the first two chapters, where they help to elucidate some distinct qualities in the style and differences between the speeches. The analysis is concentrated in the third chapter on various forms of hyperbaton and on the structure of the sentences, from the point of view of their parallel structure, subordination and length.

It is hoped that this work may prove to be of some help to those similarly concerned with matters of style in Ancient Greek prose.
ACKNOWLEDGMENTS

I am indebted to Professor J. F. Healy for his interest and encouragement throughout the period of my research and for his constant readiness to place at my disposal his valuable knowledge of the Greek language.

My thanks are due to my friends: Joanna Atkinson, for saving me from many errors in English, and Vassilios Theodorakopoulos, for all the help he has given me in preparing this thesis.

Finally, I wish to acknowledge the Greek State Scholarships Foundation for sponsoring my studies here.
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>6 - 7</td>
</tr>
<tr>
<td>CHAPTER ONE: CHOICE OF WORDS</td>
<td>8 - 33</td>
</tr>
<tr>
<td>I. Rare Words</td>
<td>9 - 10</td>
</tr>
<tr>
<td>II. Poetic Words</td>
<td>10 - 12</td>
</tr>
<tr>
<td>III. Compound Words</td>
<td>12 - 21</td>
</tr>
<tr>
<td>IV. Further Elements of Stylistic Elevation</td>
<td>21 - 23</td>
</tr>
<tr>
<td>V. Nouns in -μα, -σις, -της</td>
<td>23 - 31</td>
</tr>
<tr>
<td>VI. Colloquial Words</td>
<td>31 - 33</td>
</tr>
<tr>
<td>CHAPTER TWO: FIGURES OF SPEECH</td>
<td>34 - 120</td>
</tr>
<tr>
<td>I. Figures of Repetition</td>
<td>35 - 43</td>
</tr>
<tr>
<td>II. Figures of Parallelism</td>
<td>44 - 54</td>
</tr>
<tr>
<td>III. Figures of Sound Effect</td>
<td>55 - 65</td>
</tr>
<tr>
<td>IV. Figures of Amplification</td>
<td>66 - 77</td>
</tr>
<tr>
<td>V. Figures of Enlivenment</td>
<td>78 - 99</td>
</tr>
<tr>
<td>VI. Figures of Dramatic Effect</td>
<td>100 - 111</td>
</tr>
<tr>
<td>VII. Other Figures</td>
<td>112 - 120</td>
</tr>
<tr>
<td>CHAPTER THREE: COMPOSITION</td>
<td>121 - 139</td>
</tr>
<tr>
<td>I. The Clause: Order of Words</td>
<td>122 - 126</td>
</tr>
<tr>
<td>II. Sentence Construction</td>
<td>127 - 139</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>140 - 143</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>144 - 147</td>
</tr>
</tbody>
</table>
ABBREVIATIONS

Reference in the notes to works by Blass, Casanowicz, Cope (Commentaries and Introduction), Dobson, Kennedy, Robertson, Robinson, and Volkmann, are given only by the author's name, volume and page number. For full references, the Bibliography should be consulted. Unless another work is cited in full by his name, Denniston, always refers to Greek Prose Style.

The works of the following Greek rhetoricians are referred to by the volumes, pages and lines of Spengel, Rhetores Graeci, 3 vols.

Alex. = Alexander
Anon. = Anonymus
Aps. = Apsines
Demetr. = Demetrius
Hdn. = Herodianus
Hermog. = Hermogenes
Phoeb. = Phoebammon
Theon Progymn. = Theon Progymnasmata
Tib. = Tiberius
Zon. = Zonaeus

Other abbreviations are either the same as in the revised edition of Liddell and Scott's Greek-English Lexicon, or will be readily understood.
INTRODUCTION

Up to now, no work written on Aeschines' speeches has concentrated solely on an analysis of his style as a whole. The present work is an attempt to supply this deficiency; to this end, I have examined as many aspects as possible of Aeschines' speeches in order to present a more detailed, critical survey of his style.

The method which has been followed here is the conventional one whereby the work is divided into three parts: Chapter One, Choice of Words; Chapter Two, Figures of Speech; and Chapter Three, Composition. A short introduction prefaces each chapter and explains in detail its structure and scope. In Chapter One, and particularly in Chapter Two, many examples have been quoted in order to illustrate fully the subtle nuances associated with particular figures or stylistic devices, and to facilitate the reading of this work so that the reader does not have to refer constantly to the text for the examples. The different stylistic elements are often critically analysed, in the individual passages where they occur, in order to show how they affect the development of argument.

1) These works examine Aeschines' style from one particular aspect: 1. W.R.Fraser, Metaphors in Aeschines the Orator, Diss., Baltimore, 1897, who presents a "systematic study of his range of imagery" i.e. metaphors and similes, which have consequently been excluded from the present work; 2. P. Detto, "De genetivj apud Aeschinem usu", Magdeburg, Neue Philologische Rundschau, 1901, 409, Loeschhorn; 3. Y.Devrick, "Essai sur la composition et la surcomposition verbales chez l'orateur Eschine", Recherches de Philologie et de Linguistique, Louvain, 1967, pp.141-196. 2) Aeschines' Letters have not been included in this work because their authenticity is questioned.
Some statistics have been incorporated to show the distribution of various elements in the three speeches — where such enumeration is important in estimating the different qualities in the style. Absolute accuracy is not claimed for these statistics, since the criteria applied for the estimation of the examples of certain figures¹ are, to some extent, subjective. But it is believed that even if different criteria and methods of counting were used, the results would not vary so much as to cause the conclusions, herein reached, to be amended.

The text used throughout is The Speeches of Aeschines, edited by C. D. Adams, (Loeb Edition), 1919.

¹) For example: antithesis, personification and synonyms.
CHAPTER ONE : CHOICE OF WORDS

A fundamental rule in determining the choice of words in Ancient Greek oratory, before its decline, was the one given by Aristotle for the diction of prose. He says, "Strange words, compound words, words coined for the occasion, should be used sparingly and rarely." This is a negative rule: it indicates what a prose writer has to avoid when choosing his vocabulary. However, Aristotle, after giving the reason for the above rule — by explaining that the use of the kinds of words mentioned involves too great a departure from suitable language — goes on to say that, "Proper and appropriate words and metaphors are alone to be employed in the style of prose." Here he indicates the kind of words which are suitable to the prose style.

In the present work, it is intended to examine Aeschines' choice of words according to both Aristotle's observations, and to the conclusions arrived at by modern scholars in this particular field.

The whole chapter is considered under the following headings:
Rare Words; Poetic Words; Compound Words; Further Elements of Stylistic Elevation; Nouns in -μα, -σις, and -της; and Colloquial Words.

2) Rhet., I404b26: τούτων (sc. οὖν οἵματων καὶ θημάτων) γλώττας μὲν καὶ διπλοῖς δύνασθαι καὶ πεποιημένως διλυγάνως καὶ διλυγάκοις χρηστέον.
Note that all translations from Aristotle's Rhetoric are taken from R.C. Jebb's translation, edited by J.E. Sands, Cambridge, 1909, unless otherwise stated.
3) Rhet., I404b31: τὸ δὲ κόριον καὶ τὸ οἰκεῖον καὶ μεταφορά μόνα χρήσιμα πρὸς τὴν τῶν φίλων λόγων λέξιν.
4) Translated by H. Freese in Loeb edition of Aristotle's Rhetoric.
I. Rare Words

Aeschines' style, considered from the point of view of his choice of words, reveals no word which can be accounted a "recondite word".1 There is, however, a small number of words used by Aeschines which must have been less familiar in everyday conversation in the Fourth Century B.C., and which therefore deserve to be examined here as a stylistic factor. They are as follows:

I.168 ἀντίκροσος: "thrust".2 It does not occur elsewhere in the orators; in other classical writers it appears in Arist., Rhet., I409b22, in the sense of "abrupt close" in a rhetoric period, while in Mete., 371a it appears in the sense of "resistance".

I.184 δίάσπειρα "crucial experiment"; "attempt". In the orators it appears elsewhere only in Dem., 44,58 and 56.18, in periphrasis in the sense of "perseverance"; it appears also in Hdt., I.47, II.28,77.

I.132 ἔστασις "origin"; it is not used by other orators. It appears in Aristotle, especially in Rhetoric, frequently enough as a technical term in the sense of "objection to an argument".3 It has not been found elsewhere among the classical writers.

III.118 εὐφυναντίος "easily taken in at a glance", is found in Isoc., 15,172 among the orators; it occurs in Aristotle quite frequently, of both ocular and mental vision.

The following compounds are the first instances in classical authors:

II.127 ἀπόκοσμος "sleeping away from";

II.146 ἀσυναπτός "not easily perceived";

I.59 διάσπειρος "shaken about";

2) As C. Adams translates it in Loeb, 1919.
3) Rhet., I402a31 and 33; Post. Anal., 73a33, 74b19 etc.
II. Poetic Words

The words listed in the table below are considered to be of a poetic nature. Some of them are extremely rare in prose; others, although they appear frequently in prose, never disguise the fact that they have their origin in poetry, and still keep their poetic colouring. The numbers set against each word in the table below, show how many times it is used by the author named at the top of each column. The authors chosen, who are considered to be the most representative of each kind of classical poetry and prose, illustrate the character of the words.

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<th>Prose</th>
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<td>7</td>
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<td>II.181</td>
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1) Words which occur more than once are marked by an asterisk and their first occurrence only is noted in the table.
2) Hom.: Homer; Hes.: Hesiod; Pi.: Pindar; Aes.: Aeschylus; So.: Sophocles; Eu.: Euripides; Ar.: Aristophanes; He.: Herodotus; Th.: Thucydides; Xe.: Xenophon; Pl.: Plato
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<td>-</td>
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<td>II.177*</td>
<td>-</td>
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<td>III.167</td>
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<td>-</td>
<td>1</td>
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<td>I.49</td>
<td>37</td>
<td>4</td>
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1) In Homer, it has the meaning "uproar"; cf. Il. M I49:
2) Blass, III.227 refers to Eur. Ale., 78: τι σατίητα δόμος 'Αθηνα.
Occurrences in each speech are as follows:

Against Timarchus : II
On the Embassy : 12
Against Ctesiphon : 26

Taking into account: firstly, the number of the words listed in the preceding table (1% of Aeschines' vocabulary); secondly, their character; thirdly, the fact that 21 of them (the total being thirty-one) occur only once in Aeschines' speeches; fourthly, the fact that all of them—save six—appear in Euripides' tragedies, (whose vocabulary is closer to the vocabulary used in everyday conversation in the 4th Century than that of any other tragedian); fifthly, the fact that the majority of the words are employed by classical prose writers, especially by Plato, we can infer that Aeschines was very careful in his use of poetic words. He was aware of the suspicion which could be aroused in a jury by an artificial speech.2

III. Compound Words

The use of compound words is limited in Ancient Greek prose and, especially so in rhetorical speech. Such words are appropriate to the prose style when the following restrictions are observed: firstly, that they are used rarely; secondly, that they are used when they concern things that have no name, but which can be expressed by a compound if

1) There are some poetic words, such as θουδωτο, ξενοκτόνος, χρυος, οδύκρως etc., which increase slightly this percentage. These are examined under the headings: Compound Words; and Nouns ending in -μα.
it is correctly combined, and thirdly, that they are used to express heightened emotions. The use of compounds without the above restrictions makes the style unappropriately poetical, and so counteracts the persuasive power of the speech. Aeschines' compounds will be examined here in 2 sections: non-prepositional and prepositional.

I. Non-prepositional Compounds.

Aeschines uses 140 non-prepositional compounds, that is, compounds which consist of two parts both of which have a meaning. Of these 140 compounds, 110 are mostly technical terms which appear often in the sphere of oratory, or, in prose generally, such as: I.64 δημηγορέω "practice-speaking in the assembly", III.259 δωροδοκέω "take bribes", III.13 θεσμοθέτηται — especially in Athens — "the six junior archons", III.II νομοθέτης "law-giver", I.IO παιδοτρήθης "physical trainer", III.13 χειροτονέω "elect by show of hands", II.II6 Ἰσδήπηφος "with an equal number of votes", I.I73 ἴσηπορία "equal right of speech", III.257 φιλόσοφος "philosopher", II.I77 φιλέττιμος "loving honour" etc. Approximately half of the remaining 30 — also mostly technical terms — have a slight stylistic significance. They could be used by any orator, if the case required, and are as follows: II.99 δικατάλαντος (δική) "an action in which damage was laid at ten talents", III.91 δολιχοδρομέω

1) Arist., Rhet., I406a35: οί δ’ ἄνθρωποι τοῖς διπλαίς χρώνται, ὅταν ἄνωμον καὶ ὁ λόγος εὐσύνθετος, οἴον χρονοτριβεῖν.
2) Arist., Rhet., I408bII: τά δέ δύναμα τά διπλά καὶ τά ἐπίθετα πλείω καὶ τά ξένα μάλιστα ἀρμόττει λέγοντι παθητικῶς.
3) See p.12, n.2, above.
4) See Arist., Poet., I457a33.
"run the δόλιχος ", I.II.30 ὄρισμοκήρυξ "postman", II.III.159 εἰρηνοφόρας "guardian of the peace", I.III.2 ἔκφυλλοφορέω "expel by leaves", II.I.20 μισροπολίτης "a citizen of a petty state", I.I.38 ξηραλοφίης "rub dry with oil", (of wrestlers), II.21 ὀλόσχοινος "club-rush", I.I.59 δρόμτροπος "of the same life", I.42 δφοσαγία "dainty living", II.I.33 σκονδοφόρος "an officer who published the σπονδαί of the Olympics and of other games", I.I.207 στασιοφόρος "one who runs in the stadium", II.99 στρωματόδοςμον "leathern or linen sack in which slaves had to tie up the bed-clothes", III.97,222 ταχυνατία "sail fast", I.97 τριάβολον "a three-obol piece".

There remain 14 non-prepositional compounds of those which are not found elsewhere in the orators. These are divided into two groups: the one includes those which have abusive connotations; the other includes those which have poetic colouring.

a) Compounds with abusive connotations:

II.79 δυσραποδότης "like a slave";
II.207 δυσρόγυνος "effeminate person";
III.207 βαλανιστόμος "cut-purse";
III.159 ἡμιονής "half-death" (from fear);
I.171 ἡμιμανής "half-mad";
III.66,73 μεσαλέξανδρος "hating Alexander";
III.214 πορνοφασία "trade of a brothel-keeper".

b) Compounds with poetical colouring:

1) Pollux, Onom., III,146: τα δὲ τῶν γυμνικῶν ... δολιχοδρόμος, καὶ δὲ τῶν μνημόνων ὄριουν ἄγαλματος. Αἰσχύνου εἰς ὅρθωρ (III.91) εἰρηνοφόραν τῶν δολιχοδρομίαν.
3) Harpocrate, . . . ξηραλοφίης ἐλέγετο χωρίς λουτρῶν ἀλείφησθαι.
111.77 θυεντω "sacrifice";
111.133 ἐσοβλάβεια "infatuation sent by the gods";
111.78 μεστοκινός "hating one's children";
111.224 ξενοκτόνος "killing guests";
1.149 ὀμόταρος "buried together";
111.245 παντόστατος "last of all";
1.59 τρισκαλοδαλμων "thrice unlucky";
111.164 χρυσόκερως "with gilded horns".

Having analysed the number and the kinds of the non-prepositional compounds that occur in Aeschines and the frequency with which those esteemed of particular stylistic significance appear in his speeches, it now remains to consider briefly the places in which the orator employs them.

In the speech Against Timarchus, §§ 58-59, Aeschines employs the compound τρισκαλοδαλμων bolstered by the phrase τάς ἡλιοσκόπειαν πληγάς which, like τρισκαλοδαλμων has its origin in popular speech, in order to emphasise the pitiable condition of Pittalacus. In this passage, Aeschines describes Hagesandrus' and Timarchus' behaviour to Pittalacus on one particular occasion. One night, the two former, with certain others, all drunk, burst into the house of Pittalacus and, after destroying everything he had, tied the unhappy man himself to the pillar and gave him an inhuman whipping. The orator aims here at arousing dislike against Timarchus by presenting the victim of his outrage in as wretched a state as possible. In such a context, the use of the above compound sounds quite natural.

Similarly, in the second speech, Aeschines refutes the charge thrown upon him, as he says, by Demosthenes that he went up the Loedias river to Philip in a canoe by night, and wrote the letter which Philip sent to the
Athenians during the second embassy. After four apostrophes within three paragraphs, he arrives at the climax of his indignation against his opponent, thus: εὖν ἐξελεγχθῆς φευδῆμενος, Δημόσθενες, τοιαύτην ὀδηγόν ὅς· ὁμολογοῦν ἀνδρόγυνος εἶναι καὶ μὴ ἐλεδέρος ἐναντίον τοῦτον(II.127)

Here, the compound ἀνδρόγυνος like the previously-cited compound, is a term from everyday language. In the present context, it is particularly appropriate that Aeschines should use a colloquial word of abuse to express the intensity of his indignation against Demosthenes.

In the third speech, (§ 77), Aeschines accuses Demosthenes that after having shown an unusual flattery towards Philip's ambassadors - while Philip was still alive - when he knew of Philip's death, "though it was but the seventh day after the death of his daughter, and though the ceremonies of mourning were not yet completed, he put a garland on his head and white raiment on his body and there he stood making thank-offerings. In this paragraph, and in the next one, (§ 78), the orator works on the feelings of his audience by presenting Demosthenes as a heartless father, and therefore as an untrustworthy statesman. For such a purpose, language with emotional impetus is needed, and it is here that Aeschines uses two compounds of stylistic significance - ἐμοσθέτη, μισόσκεφος.

It is worth mentioning here the use of two more compounds of this speech which have stylistic significance: these are the compound noun θεομακάριος and the compound adjective πανδόξατος. The first occurs in §133, a passage known already both to ancient critics and to modern

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1) §124: εἰσπλείν μὲ φησὶν ἐν μονοξύλῳ πλοῖῳ κατά τὸν Δοῦλον ποταμῶν τῆς νυκτὸς ὡς Φίλιππον, καὶ τὴν ἐπιστολήν ... Φίλιππῳ γράφαι.  
2) §§ I25, I26, I27.  
3) It could be remarked here that Plutarch (Dem., XXII) censures Aeschines for this argument and assesses Demosthenes' behaviour rather as that of a fervent patriot, than as that of a pitiless father.  
4) See Demetr., On the Style, §§66 and 262
scholars\(^1\) for its tragic tone produced by the anadiplosis ἕβαι δέ, ἕβαι, and the second appears in §245 where the speech has maintained the same emotional tone it assumed in §237.

It becomes clear from the above brief consideration that compound words are employed with stylistic effect by Aeschines under Aristotle's observation that "compound words, epithets in tolerable number, and foreign words, are most suitable to the language of passion."\(^2\)

2. Prepositional\(^3\) Compounds.

Compounds of this type are more significant than those discussed in the previous section which are, on the whole, stock compounds. Before examining the particular contribution to style made by compound verbs\(^4\) in Aeschines, it is necessary to decide what stylistic significance they have. First of all, the orator, by forming compound verbs, creates a neologism. In certain cases, as for example III.28 ἀντιδιαπλέασ "retort", and III.149 διακοιλτέσσομαι "to be a political rival", the combination of the verb and preposition produces a completely new word with a different meaning from that of the two words when separate, while in other cases, the verb keeps its original meaning but the compound form gives it the appearance of novelty, and thus produces an impressive effect as in I.122 ἐναπολογήσομαι "defend oneself in", and III.217 ἀναρωτᾶ "question".

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\(^1\) See Volkmann, p.466: "sehr tragisch ist das doppelte in der brillanten stelle bei Aesch. III.133; and Blass, op. cit., p.228.

\(^2\) Rhet., I408bII.

\(^3\) See Arist., Poet., I457a32: τοῦτο δὲ (ἐς ὁπλοῦ ὑποματος) τὸ μὲν ἐκ σημαίνοντος ... καὶ ἄσθμου, τὸ δὲ ἐκ σημαίνοντος σύνχειται.

\(^4\) Under this heading are examined only verbs compounded with prepositions, as the few nouns compounded with prepositions have already been quoted in the section Rare Words, p.9

\(^5\) Cf Scholiast's remark: Ἔν πρόθεσις ἐκπειράσεως καὶ ἀτικής συνθέσεως.
Here, the orator is in accordance with Aristotle's observation that "we ought to give a foreign air to our language; for men admire what is far from them and what is admired is pleasant." Also in connection with Aristotle's precept that "deviation from the ordinary idiom makes diction more impressive," it should be noted that the verbs III.10 διαφυγόνω "get away from", and III.208 καταφυγάω "flee for refuge", are in their archaic forms which are not found in common usage and therefore, on this occasion, out of "the ordinary idiom". On other occasions, Aeschines employs the more familiar form of the verb in III.249: διαφυγοῦσιν (σετής δημοκρατίας ὄμας) and I.123: εἰς τὰς ἐπωνυμίας τῶν οἰκήσεων καταφεύγεις.

A further stylistic effect resulting from the use of compound verbs—which applies to all the occurrences particularly where the verb is combined with more than one preposition—is that the unusual length of compound verbs contributes a more weighty and dignified rhythm to the speech.

Of further stylistic significance is the fact that the number of occurrences and the special quality of the compound verbs are indicative of the orator's deep appreciation of the compounding potential of the Greek language.

The last point concerning the stylistic importance of Aeschines's use of compound verbs overlaps with a consideration of the semantic aspect of the language for, by compound verbs, the orator is able to express, in one word, all the subtle nuances of his thought. In these

1) Rhet., I404b10.
2) Rhet., I404b7.
3) Cf. Thucyd., VII.44.
3 instances: III.12,206 ὑπερηφάνω "transgress", III.239 ὑποσώκω "pass over in silence", III.67 ὑποτέμω "intercept", Aeschines deliberately uses the compound form to describe the cunning with which Demosthenes acts; elsewhere, when he has no such deliberate intention, he uses the simple form of the verb. Again, when Aeschines endeavours to present Demosthenes' character as being prone to theatrical display he uses the compound verbs II.156 ἐπιδακρῶ "weep over", II.156 κατοδρομα "deplore", II.156 προσεπαν "praise besides", while on other occasions where the content demands more solemn expression he uses the simple forms. A further nuance achieved by the use of compound verbs in Aeschines, occurs when one verb is combined on three different occasions with three different prepositions as with III.135 ἐκμαθάω "learn by heart", II.119 μαθαμαθάω "understand" III.157 μεταμαθάω "unlearn". Here, each combination develops a particular aspect of meaning in the verb μαθάω.

Having indicated the general stylistic effects of compound verbs in Aeschines the investigation is now focused more particularly on the four main services performed by the use of compounds: namely, precise and concise expression, emphasis and exaggeration, euphonic contribution and metaphorical elevation. 65% of all the verbs used by Aeschines are compounds, but only those of special stylistic merit will be selected as the most appropriate examples for full illustration.

1. Precise-concise Expression.

Many times, Aeschines uses a verb combined with one or more prepositions instead of a simple verb with an adverb or an adverbial phrase. In these cases the use of compounds is a stylistic factor since it enables the orator to express his ideas with precision and conciseness as:
III.209 ἀνθυποβάλλω "bring objections in turn";
II.44 προσπιποῦ "take the additional trouble";
II.78 συγκαταναυμαχᾶ "assist in conquering by sea";
II.158 συγκαταφεύδομαι "join in a lie against";
II.148 συναποκτείνω "kill together" etc.

2. Emphasis and Exaggeration.

Similarly, Aeschines uses compound verbs as a means of emphasis. The preposition in the compound verb does not cause any change to the meaning of the verb but increases its force as:

I.82 ἀναθορυβέω "cry out loudly";
I.43 διαπειλῷ "threaten violently";
II.34,148 διαπορέομαι "to be quite at a loss";
I.169 ἐκθεραπεύω "to gain over";
III.251 παραγηρᾶ "to be superannuated".

In some cases, the emphasis does more than simply reinforce the meaning, it actually amplifies it for the purpose of exaggeration as:

III.212 κατακονδυλίζω "strike with the fist";
I.95 κατοφοραίσθομαι "spend in eating";
I.60 ὑπεραγανακτείω "to be exceedingly angry"
III.151 ὑπερασπισθομαι "feel much ashamed";
II.154 ὑπερεκδεραπεύω "seek to win by excessive attention".

3. Euphonic Contribution.

Sometimes, Aeschines uses compound verbs where the meaning could be adequately expressed by the simple verb. In such cases the compounds are used to increase the dignity and the euphony of the speech, like the compounds in the following passage: III.150 διώνυσο τὴν Ἀθηνᾶν, ἔν
The two compounds here ἐνεργολαβεῖν and ἐνεπιορκεῖν which appear for the first time in classical writing in this passage, and which are reminiscent in form and effect of similar compounds in Thucydides, add to the dignity of the passage with their parallel sound and therefore have euphonic rather than semantic significance. The same meaning in other passages is expressed by the simpler forms of the same verbs.

Cf. I.173 ἐργολαβεῖν ἐφ' ὑμᾶς, III.77 ἄλλα παρὰ τοῦ Δίκα καὶ τῆς Ἀθηνᾶς, οὕς μετ' ἡμέραν ἐπιορκῆσαν νόκτωρ φησὶν ἀυτῷ διαλέγεσθαι καὶ... προσέχειν.

A similar passage to III.156 occurs in I.95–96 where the compounds have a semantic as well as euphonic significance: κατεκεκόβευτο καὶ κατωφορά- γητο... καὶ οὐ μόνον κατέρθανεν, άλλ' εἰ οἶδον τ' ἐστίν εἰπεῖν κ. κατέπευν.

4. Metaphorical Elevation.

A comparatively rare aspect of compound words is indicated when a metaphorical meaning results from the actual act of combining a verb and one or more prepositions: III.100 ἀνακρομάννωμ "hang up on a thing", III.192 ἀναποδίζω "call back and question", I.175 ἐπαρτῶ "hang over", III.178 καταπλύνομαι "to wash something out" (i.e. "to make something worthless"), II.157 παραθερμαίνομαι "become quarrelsome".

IV. Further Elements of Stylistic Elevation

I. One element applied by Aeschines to achieve stylistic elevation is a kind of periphrasis often occurring in Thucydides. Aeschines often uses

I) II.44: ἐνυδαλμονήσαι-ἐνυπελευθῆσαι.
2) Phoeb., III.47.4: περιφρασις ἐστιν ἐρμηνεία διὰ πλειόνων τοῦ διὰ μᾶς λέξεως σημαίνομένου.

Cf. Alex., III.32.5.
a phrase, consisting of a noun with εἶναι, γίνεσθαι, ποιεῖσθαι, ἕγω instead of a verb on its own. By replacing familiar forms with more unusual expressions, he invests the language with a "foreign air" approved by Aristotle as a means of introducing interest into the style of an author and already alluded to in the earlier treatment — in this work — of Aeschines' compound words. The following exemplify Aeschines' occasional preference for the less familiar expression of certain ideas:

1.40 ποιήσωμαι τοῦς λόγους "I will speak" instead of λέξω or ἔρω
1.91 ἐξαιρον γνώμην "denying their guilt" instead of ἀρνοῦμενοι
1.129 ἐπαινεῖται ὄντας "praising" instead of ἐπαινοῦντας

II. I51 ἐπανάγεις εἰς ὄνειδην "you bring into contempt" instead of ὀνειδίζεις.

2. Another characteristic of elevated style is the use of either an adjective in the neuter form, or a participle, or infinitive, with the definite article in place of a — usually abstract — noun. This device is implemented frequently by Antiphon and Thucydides, but it is very rarely found in Aeschines. The first examples illustrate the neuter form of the adjective:

I.14 τὸ θεάω "religion", instead of ἡ θεότης or θεός.
II.66 τάληθες "the truth" instead of ἡ ἀλήθεια.
III.140 τὸ δεινὸν "the peril" instead of ὁ κίνδυνος.
III.155 τὸ αἰσχρόν "the disgrace", instead of ἡ αἰσχύνη.

and the next examples show the participle or infinitive with a definite article:

1) See Prepositional Compounds, p.17.
2) See also: I.49 πολὺς ἀριθμὸν χρόνου γεγονότες, I.81 πρόσοδον ποιομένης, II.15 ἐπιμέλειαι ποιήσασθαι, I.175 ἀγωνιστής ... ὑπάρχει, I.179 εἰς λήθην ἔμπεισθεῖς, II.13 ἦν ... ἐπιμελεῖ ς etc.
a) Participles:

I.38 τά παραγμένα "actions" instead of τὰς πράξεις
II.159 τῶν κατηγορημένων "the accusations" instead of τῶν κα-

ηγοριῶν
II.177 τὸ νοσοῦν "what is corrupt" instead of τὴν νόσου

b) Infinitives:

I.44 τὸ κατηγορεῖν "the prosecution" instead of ἡ κατηγορία
II.109 ἄρξόμενος τοῦ λόγου "he began his speech" instead

of ἄρξόμενος τοῦ λόγου
III.38 τὸ δυστυχῆς "ill-fortune" instead of ἡ δυστυχία.

3. A similar effect of dignity is obtained by Aeschines' use of the

following poetic adoptions:

I.188 σμυναίς θεαις "the August Goddesses" viz. the Eumenides,
I.190 Ποινάς "Furies" or gods of punishment,
III.228 Σειρήνων μουσικῆς "the Siren Song".

V. Nouns ending in -μα, -σις, -της

The character of certain kinds of nouns and the extent to which

they are employed by a writer is another factor which must be taken

into account when discussing his style. Three kinds of such nouns

used by Aeschines are considered as factors of his style, and thus as

being worthy of examination in this section. They are nouns ending in

-μα, -σις, -της.

I. Nouns ending in -μα

Neuter nouns of the third declension ending in-μα are used among

the classical writers. mostly by the philosophers and the tragedians,
a fact which, as has been remarked elsewhere, "shows both the spheres in which the suffix (sc. -μα) was particularly developed and the reason for the flavour of pompous tragic grandeur and pretentious intellectualism." So the variety of -μα nouns in a writer is an indication of the quality of his style.

Orators in general, use a limited number of -μα nouns. The fact that when one reads a rhetorical text, one often comes across -μα nouns, does not prove the opposite. It simply means that some common words and technical terms, which are repeated frequently in an orator - such as πράγμα "thing", "matter", "affair", σώμα "body", δίκαιον "wrong done", βήμα "tribune", φήμισμα "decrees" etc., are nouns ending in -μα. The limited use of -μα nouns in the orators is verified by the following statistical analysis which indicates what percentage of these nouns exists in the vocabulary of each orator: Aeschines 72 (2.5% of all words \(^3\) used), Andocides 24 (1.5%), Antiphon 22 (1.5%), Demosthenes 124 (2.0%), Dinarchus 28 (1.5%), Isaeus 29 (1.5%), Isocrates 51 (1.5%), Lycurgus 19 (1.5%), and Lysias 39 (1.0%).

Three things become apparent from these statistics: the sparing use of -μα nouns in orators \(^4\); the comparatively large number of them used by Aeschines and Demosthenes; and the fact that they appear in the remaining orators with more or less equal frequency - with the exception of Lysias.

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1) C.D.Buckland and W.Petersen, _A reverse index of Greek nouns and adjectives_, Chicago, no date, p.221.
2) In Aeschines these words occur as follows: πράγμα 106 times; σώμα 58, δίκαιον 16, βήμα 29, φήμισμα 91.
3) The number of words for each orator given by H.W.Killer, "Isaues' Vocabulary" C.J., XXXI, 1936, pp.442-444 have been used here, for the calculation of %.
who uses the least.

Aeschines' use of -μα nouns in his three speeches is as follows:

Against Timarchus 30, On the Embassy 25, Against Ctesiphon 52. The difference between the number of -μα nouns used in the speeches Against Timarchus and On the Embassy, on the one hand, and Against Ctesiphon, on the other, is not accidental as it indicates the difference in the style of the 3 speeches: the third speech, which contains the most -μα nouns, has the most elevated style. In his third speech, in which 52 -μα nouns appear, Aeschines tries to win his case not only by convincing the jury through his argument, but also by fascinating the jurors with his style. Clauses like: III.99 δὴ τὰ σώματα οὕς ἐλώρακε, τούτων τὰ ὀνόματα λέγει, III.72 ἐρώτημα τι ἢρώτα, III.72 τὰ τῶν Ἐλλήνων ἀναμένειν μελλή-

-ματα, III.223 τοῦ τὰ ἄγοράσματα Ὀλυμπιάδοι ἄγορᾶζοντας, etc. are used for their stylistic effect rather than for their sense.

Though Aeschines uses a fairly large number of -μα nouns, in comparison with the other orators, except Demosthenes, there is no noun among them which can be considered strictly poetic. The concrete -μα nouns are mostly "voces propriae" with a particular meaning e.g. αἷμα "blood", ἄνάθημα "votive offering", κλῆμα "tendril", etc. They could be used by any other writer if the subject matter required. A great number of the abstract -μα nouns which are either technical terms used in law-courts and assemblies such as ἀδίκημα "crime", φήμισμα "decree", etc. or words occurring frequently in everyday language such as ὄνομα "name", ῥῆμα "word", taken by themselves, are of no stylistic importance. There remains a third group of -μα nouns, most of them appearing only in Aes-

chines out of all the orators, which are used both in poetry and in prose,

I) Notice the formal antithesis and the assonance σώματα-ὀνόματα.
and which deserve to be quoted here:

III.241 ἀκρόαμα "anything heard";
I.178, III.238 ἀλαζόνειμα "imposture";
III.222 ἀρπαγμα "act of plunder";
I.82 εἰλογημα "proposal";
I.191 ζήλωμα "aspiration";
II.88 κατηγόρημα "accusation";
III.100,101 κλέμμα "fraud" (lit. "thing stolen");
III.149 λήμμα "thing received";
III.72 μέλλημα "delay";
I.25 μίμημα "imitation";
III.88 νόσημα "sickness";
I.102 ὦμμα "eye";
III.205 πάλαισμα "a trick of the law-court";
II.39 συνοφάντημα "vexatious accusation".

The orator selected the above as dignified substitutes for other more familiar nouns, e.g. ἀλαζόνειμα for ἀλαζόνεια (III.237), κλέμμα for κλοπή (II.57), ὦμμα for ὀφθαλμός (I.102) etc. The heightened tone resulting from the use of the-μα nouns listed above is, in part, owing to the presence of the vowel "α", in combination with "μ", "τ" and occasionally "λ", which, according to Dionysius of Halicarnassus, Aristides Quintilian, and Hermogenes produces the most euphonic vowel-sound.

2. Nouns ending in -σίς

Nouns in -σίς are one of the most important kinds of abstract nouns.

1) Περὶ Συνεξεσσών Ονομάτων, IV.
2) De Musica, II,13
3) II,29.I.12.
4) άεία, -ά, -μα, -μος, -σύνη etc.;
used to increase the facility of the Greek language for precise expression. They were developed chiefly at the end of the Fifth and at the beginning of the Fourth Century B.C. in Hippocratic writings, in Thucydides, in Platonic dialogues, and in the Sophistic movement.

Leaving aside the various reasons for which nouns in -σις are employed, only the importance of their use as a stylistic device is relevant to the present context. -σις nouns, generally connected with verbal stems, include the meaning of the verb from which they have been derived. Therefore, in many cases they express, in the form of a noun, a thought which might be expressed by some form of the verb, e.g. III.238 πρὸ τῆς Ἀλεξάνδρου διαβάσεως εἰς τὴν Ἄσιαν "before Alexander crossed over into Asia" cf. III.163 εἰς τὴν Ἄσιαν διέβη; II.2 ἀπὸ . . . τῆς αἰφνίδος τῆς προεδρείας "the discussion that took place concerning . . . the choice of the ambassadors", cf. II.19 ἔλεγε τοιαύτα προεδρείας ἐκ τῶν πόλεως. But when nouns are employed instead of verbal clauses they give dignity to the style. This is what Hermogenes calls λέξις...δομαστική "style in which nouns are used instead of verbs"—a main feature of Thucydides' style.

2) Emphasis, variety, possibility to express a specialized process or action in general terms; cf. A.A.Long, op. cit., p.18ff.
3) II,292.31: ἢ τοῖς σεμνοῖς λέξεις ἢ τε δομαστική καὶ αὐτά τα ὀνόματα. δομαστικήν ἢ λέγω τὴν τε ἀπὸ τῶν ῥημάτων εἰς ὀνόματα πεποιημένην, καὶ τὴν διὰ μετοχών τε καὶ ἀντωνυμίων καὶ τῶν τοιούτων. ὡς κλάκτοι γὰρ ἐν σεμνότητι δει κριθή καὶ τοῖς ῥήμασιν, ὥσπερ ὁ οὐκοδόμησας. σχεδόν μὲν ὃν ὁδόν βούλεται ποιεῖν τούτο, καταφανῶς ἢ τοῖς στάσεως ἱμέρασι τῶν Κερκυραίων πεποιημένε.
Orators employ nouns in -σις as follows: Aeschines 63 (2.1%), Andocides 13 (0.7%), Antiphon 30 (1.8%), Dinarchus 17 (1.0%), Demosthenes 130 (2.5%), Isaeus 34 (1.8%), Isocrates 77 (2.3%), Lycurgus 18 (1.2%), and Lysias 31 (1.0%). From the cited figures, it becomes clear that orators do not use -σις nouns frequently. But Aeschines, with Demosthenes and Isocrates, makes a moderate use of them. In his three speeches they are distributed as follows: in Against Timarchus, 28 nouns in -σις are used, occurring 74 times; in On the Embassy, 28 nouns, occurring 42 times; and in Against Ctesiphon, 35 nouns, occurring 102 times. From these statistics, it can be concluded that the frequency with which -σις nouns appear in Aeschines' speeches is 0.9 per Loeb page. The difference between the occurrences in the speech On the Embassy, on the one hand, and the speeches Against Timarchus and Against Ctesiphon, on the other, is due to the repetition of some key words in the arguments of the latter speeches. κρίσις "judgment", πράξις "action", φύσις "nature", are key words in the speech Against Timarchus. The first occurs 9 times, the second 13, the third 10. If the occurrences of these words in the speech concerned are not counted, the -σις nouns drop from 74 to 42. In the speech Against Ctesiphon, the key-words are ἀνάρρησις "public proclamation" occurring 6 times, πράξις "action" 13 times, σύνταξις "tribute" 6 times, τάξις "order" II times and φύσις "nature" 14 times. Leaving aside the repetition of these key-words, the occurrences of the

1) Numbers in brackets show the percentage of -σις nouns in the vocabulary of each orator.
2) For an analysis of the occurrences of -σις nouns in Homer, Aeschylus, Herodotus, Thucydides, and some of the Hippocratic writings, see R. Browning, "Greek Abstract Nouns in -σις, -τις," Philologus 102, 1958, p. 67.
nouns in question would drop from 102 to 52.

The following are a specimen of the most characteristic -σις nouns used by Aeschines:

- III.157 ἐμφόρις "burning"
- II.47 ἔντευξις "behaviour"
- I.189 ἔξις "state (of soul)"
- I.177 ἐπίπληνις "incur criticism"
- I.43 ἔντηςις "searching"
- II.118 ἥσις "placing"
- II.471 κατὰρθωσις "success"
- II.155 κατίσις "building"
- I.14 ὄντησις "profit"
- I.115 πρᾶσις "sale"
- III.260 σύνεσις "conscience" (personified).

3. Nouns ending in -της

48 agent nouns ending in -της appear in Aeschines' speeches where they comprise 1.5% of his vocabulary. Since the majority of them are technical terms like δικαστής "judge", ἐγγυτής "guarantor", λογιστής "auditor", προστάτης "leader", etc., they have no special stylistic significance. But it is worth noting that the employment of some -της nouns by Aeschines is a means of elevating his style. In the rest of the orators the percentage of -της nouns emerges as follows: Andocides 23 (1.03%); Antiphon 20 (1.02%); Demosthenes 81 (1.5%); Dinarchus II (0.7%); Isaeus 15 (0.8%); Isocrates 42 (1.2%); Lycurgus 12 (0.8%); and Lysias 36 (0.9%).

The following statistics indicate the distribution of -της nouns throughout Aeschines' three speeches: Against Timarchus 24; On the Embassy 22; and Against Ctesiphon 25. In the third speech, there are proportionately fewer-της nouns than in the first two (25 nouns in 102 pages, as opposed to
24 nouns in 76 pages, and 22 nouns in 70 pages respectively). The reason for this difference is hard to explain: possibly it is just coincidence; or possibly, because of the space in time (13 years) between the first two speeches and the last one, Aeschines was no longer under a contemporary influence in the last speech which might have encouraged him to use -της nouns in the earlier two.

Aeschines uses -της nouns in adverbial clauses such as I.17 τὸν εἷς ὄντινοιν υβριστὴν "who outrages any person", I.108 τὸν Ἀδηνησίων υβριστὴν οὐν εἷς...μόνον, ἀλλὰ..."if a man at Athens not only abuses other people, but..."; in periphrasis with the auxiliaries εἰναι, γίγνεσθαι and ὑπάρχειν in such expressions as: I.129 ἐπαινετας ὁντας instead of ἐπινοούντας; III.175 ὁμιλίων ἀγωνιστὴς ὑπάρχῃ instead of ἀγωνίζηται; as alternatives for the finite forms of the verbs from which they are usually derived. This usage is very close to that of Plato. The following-της nouns are considered to have stylistic effect in Aeschines' speeches.

III.175 ἀγωνιστὴς² "champion";
I.142, II.66, III.208 ἀκροατὴς "hearer";
I.172εἰσηγητής "one who brings in";
I.129, II.45, II.178, III.63 ἐπαινετής "praiser";
I.135, I.155, I.156, I.171 ἔραστης "lover";
II.166, II.171 ζηλωτής "jealous admirer";
I.196, III.93 θεατὴς "one who sees";
I.195 θηρευτής³ "hunter" used metaphorically here;
I.40, I.173 μαθητής "pupil";
I.108 ἀνητής "buyer"

1) See above, p. 2If.
2) In III.43,180,189, it occurs as a technical term.
Compounds:

III.255 συγκυμναστής "companion in bodily exercises";
I.57,60 συγκυβευτής "person with whom one plays at dice";
III.255 συγκυνηγήτης "comrade in hunting";
I.168 συμπροσευτής "fellow-ambassador";
II.I83,III.39 συναγωνιστής "fellow-combatant".

VI. Colloquial Words

About 1% of Aeschines' vocabulary consists of words which, having
abusive connotations, diminish his "splendor verborum", but nevertheless
satisfy the audience's natural penchant for gossip and scandal which
Aeschines understands and exploits for the purpose of emphasising his
argument.

In the first speech, Aeschines indicts Timarchus by declaring
that he has lived a disreputable life in his youth. The nature of the
subject matter of the speech makes it inevitable for Aeschines, as he
alleges, to use words which concern the disrepute of the defendant,
such as:

I.42,I94 ἀδελαστός "licentious";
I.31,46,95 βοκλυρός "disgusting";
I.26,54,60,70,88,105,107,189,192 βοκλυρία "objectionable
behaviour";
I.13,19,29,51,52,163 etc. έταιρέω "keep company with a man";

1) See also p.I4, Section a)above.
2) Cicero,Orator. XXXI,110.
3) Against Timarchus 38: ὥστε τὸν τά τοῦτο περαγμένα διεξείσθητα ἀδελαστον εἶναι εἰπεῖν δές αὐτός βολλεται, ἦν μή τι καὶ τῶν τοιούτων
φθέγξηται ἡμᾶτων. Cf.§ 52.
When he describes the various aspects of Demosthenes' character, in the following adjectives, Aeschines displays a derisive disposition which is only paralleled among the orators by Demosthenes himself and by Dinarchus:

III.131,157 ἀλετήριος "plague of"
II.150 ἄναρδὸς "shameless"
II.179, III.155,231 ἄναρδος "coward"
II.124 etc. γόνης "juggler"
II.179 γυναικεῖος "effeminate"
III.175 etc. ἀειλὸς "cowardly"
III.244 δοροθείκος "taking bribes"
III.167 κανάδος "beast"
I.181,II.88 etc. καναδος "lewd fellow"
III.137 μάγος "cheat"

4) It appears often in Plato's Dialogues.
The nouns: III.207 βαλλαντιστής "outcast", II.40 παιπάλημα "piece of subtlety" and II.40 ἀλεξαμέλον "unstable" used metaphorically; the diminutives: I.131 χιλιάδικος "short frock", I.131 χλαμάκιον "upper garment of wool" (as a mark of effeminacy), and the verb I.58 δυνάμαι "feel pain" are found in Aeschines, as in Aristophanes, containing some of the flavour of that comedian's derisive wit.

In connection with this topic of colloquial words, Aeschines' method of referring to certain people and places, which have earned proverbial notoriety, should be mentioned, as in: II.72 ἡ πόλις ἦμαν τῆς ἱστορίας καὶ τῆς τῶν ληστῶν δόξης ἀναπλήρωθον. II.157 εἰ δὲ μὲν τοῦς Καρλώνας καὶ Σαντίας ὑποκίνησιμον οὕτως εὐγενῆς καὶ μεγαλόψυχος γένοιτο. III.189 μὴ οὖν ἦμαν, ὡς Παταγίων ὑμείων πεπολιτευσαί, διεξέχει. III.231 εἰ μὲν τὶς τῶν τραγικῶν ποιητῶν . . . ποιήσεις ἐν τραγῳδίᾳ τῶν θεραίτων ὑπὸ τῶν 'Ελλήνων στεφανοθημένων, οὐδὲς ἀν ὃμῖον ὑπομείνειν.

These popular references would appeal to Aeschines' audience and doubtless cause spontaneous laughter.

1) Aves, 430 : σύμφωνα κύρια τρίμα παιπάλημα ἕλον.
2) For the metaphorical meaning of this proper noun and those which follow in this section, see C. Adams, op. cit., Index.
Before the usage of each figure by Aeschines is specifically discussed, an introductory section has been included at the beginning of each figure, to give a broad definition of the figure and its effect according to both ancient rhetoricians and modern scholars. In the classification of the examples of each figure, two factors have been taken into account: the form in which they appear and the effect which they produce. These same criteria have been applied in the division of the figures into the following seven main groups: I. Figures of Repetition; II. Figures of Parallelism; III. Figures of Sound Effect; IV. Figures of Amplification; V. Figures of Enlivenment; VI. Figures of Dramatic Effect; and VII. Other Figures.
I. FIGURES OF REPETITION

I. Epanaphora or Anaphora

According to the definitions given by the Greek rhetoricians, epanaphora occurs when two or more clauses or sentences begin with the same word. This definition, to be complete and to avoid misinterpretation, requires two further conditions to be fulfilled by the clauses or sentences. The clauses which begin with the same word must have: (a) a similar structure, and (b) a similar meaning, of which the repeated word constitutes the common factor.

The most prominent effects obtained by the use of epanaphora are grace and force. Demetrius counts it as a figure appropriate to the grand style.

Anaphora is one of the most vigorous rhetorical figures Aeschines uses in his speeches - it is also the most frequently-used figure among the other figures of repetition. The following table indicates the frequency with which the figure occurs in each of Aeschines' speeches.

<table>
<thead>
<tr>
<th>Forms</th>
<th>Speeches</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Epanaphora with Asyndeton</td>
<td>I II III</td>
<td>I5</td>
</tr>
<tr>
<td>Epanaphora with Questions</td>
<td>6 4 10</td>
<td>20</td>
</tr>
<tr>
<td>Double Epanaphora</td>
<td>1 3 4 12</td>
<td>19</td>
</tr>
<tr>
<td>Epanaphora with connectives</td>
<td>3 4 12</td>
<td>19</td>
</tr>
<tr>
<td>Totals</td>
<td>15 13 30</td>
<td>58</td>
</tr>
</tbody>
</table>

1) Alex., III,20.30: ἐπαναφορά ἦστιν, ὅταν ἀπό τοῦ αὐτοῦ ὁνόματος ὅπο ἡ πλείω κόλα άρχηται; Phoeb., III,46.21; cf. Volkmann, p.467.
2) Cf. Denniston's remark (p.84) on Blass' definition of epanaphora.
3) Hermog., II,335.7; Ad Herennium, IV.xiii.i9
4) Tib., III,73.1 : ἐνέργειαν τὸ σχῆμα καὶ λαμπρότητα ἐργάζεται.
5) On Style, §§59-62.
Two points emerge from this table. The first is that Aeschines uses the figure in different forms, and the second is that there is some difference in occurrence between the first and the second speeches, on the one hand, and the third on the other—this difference corresponding with the more elevated tone of the latter speech by comparison with the others.

The examples of epanaphora have been grouped according to the form and the effect they have under the following headings: epanaphora combined with asyndeton, epanaphora combined with questions, double epanaphora and epanaphora with connectives.

a) Epanaphora combined with asyndeton. This form of the figure is the most forceful in Aeschines. I.191 ιαύτα πληροὶ τὰ λευτήρια, ιαύτα εἰς τὸν ἐπαναφορέλητα ἐμβιβάζει, ιαύτα ἔσται ἐμάστη Ποιής, ιαύτα παρακελεύεται σφάτειν τοὺς πολίτας. III.137 οὗ διὰ τὸν καὶρόν, οὗ διὰ τὸν φῶς τὸν περιστάντα αὐτοῦς, οὗ διὰ τὴν ὑμετέραν ἔδεικν. Also I.9,32; II.III; III.162; cf. III.167. Particular emphasis is obtained when the repetition occurs in short intervals, as in the following:

I.105 ἄλλ᾽οὖν ἔστι τοῦτο οὐδεν, οὐκ οἰκία, οὐ συνοικία, οὐ χώριον, οὐκ οἰκέται, οὐ δάνειομα, οὐκ ἄλλοθέουν κτλ. III.12 πρὶν λόγον πρὶν εὐθυνας δοῦναι. III.121 σκοπεῖτε δή, ποίες φωνη, ποίες φυκη, ποῖος ὀμιασι, τίνα τόλμαν ἑτοσάμενοι τὰς ἱπετείς σανοσθήσθε. III.130 ἄλλοι πρὸ θληγον, οὗ προςσήμαινον οἱ θεοὶ φυλάξασθαι κτλ. III.157 προσβατας ἀνθρώπους, προσβατίδας γυναικάς ὑφὲ μεταμανθάνοντας τὴν ἐλευθερίαν.

In the following, instead of the same word, its equivalent is repeated at long intervals. I.II7 πολλοὺς μὲν τῶν νεωτέρων..., πολλοὺς δὲ τῶν

2) Tib., III.73.I2: ἔστι εὖ ὅτε διὰ μικρότερων ἐπαναφένται τῷ αὐτῷ μῷρον.
b) Epanaphora combined with questions. In the examples quoted below, epanaphora combined with questions has an aggressive tone: I.135-36 τις οὖν ὑμῶν γυναῖκα λαβὼν ἀδικοῦσαν τιμωρήσεται; ή τις οὖν ἀπαίδευτος εἶναι ὀδηχεὶ τῇ μὲν κατὰ φύσιν ἀμαρτανοῦσῃ καλεπαίνων, τῇ δὲ παρὰ φύσιν ... χρώμενος; τίνα δ’ ἔχειν ἐκαστος ὑμῶν γνώμην ἐπάνεισιν οὕκας ἐκ τοῦ ὁμαστηρίου; οὕτε γὰρ ὁ κρίνομενος ἀρανής, ἀλλὰ γνώριμος, οὕτ’ ὁ νόμος ... φαύλος, ἀλλὰ κάλλιστος κτλ. II.19 ἦν’ εἰλὼσιν οἱ ὁμασταί, τέσσερ’ οἱ ὁμοφάτους ἐταῖρος καὶ τέσσερ’ ὁ τάς ὁμαράς ἀμαρτοθῆκης ψάκων πεῖσειν δοῦναι τὸν ἄνεμον. II.160 ὁποκεῖτε..., δ’ ἄνδρες ἀθηναῖοι, ποιον ἔγα ψήφισμα γράφας κρίνομαι, ἡ ποιον νόμον λύσας, ἡ ποιον γενέσθαι καλλι‐ σας, ἡ τίνας ὑπὲρ τῆς πόλεως συνθήκας ποιησάμενος, ἡ τὶ τῶν δεδογμέ‐ νων περὶ τῆς εἰρήνης ἀπαλεϊόφας, ἡ τὶ τῶν μὴ δοξάσων ὑμῖν προσγράφας. III.155 τὶ ποτ’ ἄνερει, ἡ τὶ ψέγγεται; III.210 ὅλως δὲ τὶ τὰ δάκρυα; τἐς ἡ κραυγὴ; τἐς ὁ τόνος τῆς φωνῆς; ... σὺ δ’ οὕτε περὶ τοῦ σώματος οὕτε περὶ τῆς ἐπιτημίας οὕτε περὶ τῆς ὁδίσιας ἀγνώσθη; III.235 οὐχ ὃς ὡς ὑμῖν αὐτοῖς ἐξετε τοὺς πολιτευμένους; οὐ ταπεινώσαντες ἀποέμφησε τοὺς νῦν ἐπηρμένους; οὐ μεμνησθῆσθ’ ἀκόμης; Also I.65,71,75,187,188; II.III,138; III.20,75,130,165,167,209,244.

c) Double epanaphora. In the following three examples, there are pairs of clauses in which the symmetrically corresponding clauses begin with the same word according to the pattern:

\[
\begin{align*}
\text{a} & \quad , \quad \text{b} \\
\text{a} & \quad , \quad \text{b}
\end{align*}
\]
d) Epanaphora with connectives. There are several examples of epanaphora in Aeschines in which the clauses, which constitute the figure, are connected to each other by various conjunctions. This form of the figure is less effective.

i) Epanaphora with μέν-δὲ: I.159 χωρίς μέν τούς διά σωφροσύνης ἑρωμένους, χωρίς δὲ τούς εἰς δαυτούς ἐκαμαρτίλοντας, III.24 ἀρχαὶ μέν τὴν ἐπὶ τὸ θεωρικὸν ἀρχὴν, ἀρχαὶ δὲ τὴν τῶν τειχοποιῶν. III.97 πάντας μέν Πελοποννησίους ὑπάρχειν, πάντας δὲ 'Ἀκαρνάνας κτλ. III.103 τᾶλαντον μέν ἐκ Χαλκιδός παρὰ Καλλίου, τᾶλαντον δὲ 'Ερετῆς παρὰ Κλειτάρχου, τᾶλαντον δὲ 'Ερεοῦ. III.147 χωρίς μέν πρὸς τὴν πολιτικὴν δύναμιν, χωρίς δὲ 'Ἐμφίλησθ' πρὸς τοὺς ξένους.

ii) Epanaphora with other connectives: I.108 καὶ εἰ τιμᾶν ἐπιστασθε τοὺς ἁγαθοὺς ἄνδρας, καὶ εἰ ἐthetaλετε κολαξεῖν τοὺς δυνάμας τῶν δαυτῶν βίων τῇ πόλει κατασκευάζοντας. II.38 ἐ κε ἐδον, ἐ τε ἦκουσα. III.34 οὐδ' ἐναντίον τοῦ δῆμου, ἀλλ' ἐναντίον τῶν Ἑλλήνων. III.176 μὴ τέλος φησίν εἶναι, ἀλλὰ τέλος ἔστιν.

Also in I.49:II.29,157,154:III.9,25,47,64,71,125.

There are also, in Aeschines' speeches, numerous cases of polysyndeton (especially when the definite article, or a preposition,
follows the copulatives\textsuperscript{1}), which produce a stylistic effect similar to that of epanaphora. These, however, are examined under the heading Polysyndeton.\textsuperscript{2}

2. Antistrophe

Antistrophe is the opposite\textsuperscript{3} of epanaphora. In epanaphora, the repeated word is placed at the beginning of the clauses or sentences; in antistrophe, at the end.

The effects of antistrophe are similar to those produced by epanaphora.\textsuperscript{4} In Aeschines’ speeches, the use of antistrophe is restricted to a few instances – which are generally not impressive – but, at III.198, it does have the capacity for conveying force and is not only outstanding as far as Aeschines is concerned, but is also one of the most memorable\textsuperscript{5} examples of antistrophe in the Ancient Greek language:

\[ \text{ὅστις μὲν ὤν ἐν τῇ τιμήσει τὴν ψήφον αἴτεῖ, τὴν ὁρθὴν τὴν ὑμετέραν παρατείται. Ὅστις δὲ ἐν τῷ πρῶτῳ λόγῳ τὴν ψήφον αἴτεῖ, ἐρμον αἴτεῖ, νόμον αἴτεῖ, δημοκρατίαν αἴτεῖ, δὲν οὕτω αἴτησαι οὔδεν ὄσιον οὔδενι, οὕτ’ αἰτηθέντα ἑτέρῳ δοῦναι.} \]

However, the other instances achieve

\begin{itemize}
\item \textsuperscript{1} Cf. I.10: καὶ τούς... καὶ τοὺς. καὶ περὶ... καὶ περὶ... I.105 καὶ τοῦ... καὶ τῶν... καὶ τῶν... II.174 καὶ τό... καὶ τῶν... II.169 καὶ τάς... καὶ τήν... καὶ τάς... καὶ τήν... III.125 καὶ τάς... καὶ τῆς... καὶ... καὶ... etc.
\item \textsuperscript{2} pp. 82-86.
\item \textsuperscript{3} Hermog., II,335.30: ἔστι δὲ τούτο (sc. ἡ ἄντιστροφή) ἑκατέρου πως τῷ ἐπενακτορῷ κατὰ τὸ τέλος ἔχοντον τῶν κόλου τήν αὐτήν λέξιν. Cf. Tib.,III,74.I; Quint., IX,i,33; Volkmann, p.469; Denniston, p.87ff.
\item \textsuperscript{4} See p. 35.
\item \textsuperscript{5} This passage is quoted as an example of antistrophe by Alexander (III,30.4); cf.Volkmann p.469; while Tiberius (III,74.II) quotes it as an example of ἐπίμονῃ.
for less effect; III.47 καὶ τηλικοῦτον κακῶν ἀντίος γενόμενος, ἀποσθένης οὖν ἄγαπῇ εἰ μὴ δίκην δέδωκεν, ἀλλὰ εἰ μὴ καὶ χρυσῷ στρέψανθησται, ἀγανακτείς: οὐδεὶς κανὸν ἐστὶν ἀτὸ ἐναντίον ὑμῶν ἡρώτωμαι, ἀλλ' εἰ μὴ τῶν Ἑλλήνων ἐναντίον ἀναρρηθήσαται, τούτ' ἀγανακτείς. I.100 ζε ὑφελλήσε μὲν ἐνείψι πλείους ἵ τριάκοντα μνᾶς, ὡ δὴ ὑπόλοιπον τελευτήσαντος τοῦ πατρὸς τοῦτο ἀπέδωκεν ἐπτὰ μνᾶς. III.55 κἀκεῖ ἀθέλω ἀποκρίνασθαι, ... ἀναγιάσειν ἀποκρίνασθαι. III.202 ἐπερ κἀκεῖ κατηγόρημα. ἔγῳ δὲ πάς κατηγόρημα:

The repeated word occurs at the end of a subordinate and of a main clause. III.201 ἐάν δὲ μὴ προσποιηθῇ ὑμᾶς ἀκούειν, μὴ δὲ ὑμεῖς ἐνείπον ἐθέλετε ἀκούειν. III.82 ἐάν δὲ πέμποι, κατασκόπους πέμπειν.

3. Epanastrophe or Anastrophe.

Anastrophe or epanastrophe occurs when the last word of a clause is repeated at the beginning of the following clause. In Aeschines, only three instances of this figure have been found, and these appear to be unintentional: I.III ἐὰν μὲν ἡ βουλὴ καταγωγάρα... δικαστὴριῳ παραδόθη, δότε τὴν δικαιαίαν ἀντίος. II.33 ἦν δὲ ἄμεντας ἀπέστη... σὲ τὸν ἐν ἐκείνου γεγενημένου οὐκ ἔστι δίκαιον ἀντικοιτεῖσθαι. εἰ δὲ ἀντιποίη... II.145 φήμη μὲν γὰρ οὐ κοινωνεῖ διαβολή, διαβολὴ δὲ ἀδελφὸν ἔστι συμφαντική.

4. Symnloke

The term "symnloke" is used to denote the combined use of epanaphora and antistrophe. The most effective example of this figure occurs in Aeschines III.202: ἐπὶ σαυτῶν καλεῖς, ἐπὶ τούς νόμους καλεῖς, ἐπὶ τὴν Δημοκρατίαν καλεῖς. It is worth quoting here, in translation, how the Greek critic, Demetrius, comments upon this passage: "This is a triple figure. It is, as already stated, an epanaphora, because the same words are repeated at the beginning of each clause; it is an asyndeton because there are no connectives; it is an homooeoteleuton because every clause ends with the same words. The forcefulness is due to the combination of all three figures." The passage, as Blass has already noted, is cited also by Hermogenes (II.346.21), as an example of the figure he calls: "κατ' ἐπάναφοράν κομματικάν" and by Alexander (III,30.11), as an example of symnloke. Dionysius of Halicarnassus refers to the passage as a "τρίκωλον ἐν τοῖς πάσιν ἐπανομομον". Other instances of this figure have not been found in Aeschines.

5. Epánadíplôsis

Epánadíplôsis is the asyndetic repetition of a word within the

I) Alex. III,30.7: τούτο τὸ σχῆμα(ἐπαναλογία)μικτὸν ἐστὶν ἐκ τῆς ἀναφορᾶς καὶ τῆς ἀντιστροφῆς: cf. Quintilian (IX,III,31); Volkmann p.469.
2) Translated by G.M.A. Grube: "A Greek Critic: Demetrius On Style", p.121.f 268
3) III,p.239,n.I.
4) Περὶ Συνθέσεως Ὁνομάτων, Ch.9
5) It is called also Ἐπανάληψις and Παλιλλογία (Alex., III,29.3; Tib., III, 71.5) For definitions see Phoeb. III,46.15; Anon., III,182.23; Quint. IX,III,28; Volkmann, p.466.
same clause, or of a word which, of itself, constitutes a clause. The repetition takes place regularly at the beginning of the clauses, in immediate succession, or is interrupted by one or more intervening words, or by a whole clause. An example of the repetition of a word, which constitutes a clause in itself, can be seen in the ethopoeia "κάλει, κάλει" (III.202) in which Aeschines comically imitates Demosthenes for the purposes of ridicule. Anadiplosis is a figure which imparts an elevated tone to the style, and Aeschines uses it only in the speech Against Ctesiphon, in passages where heightened emotions are expressed, as in: III.133 ὡθησέ ἐς, ὡθησέ, πόλεις ἀστυγείτων, μεθ' ἑκέραν μίαν ἐν μέσης τῆς Ἑλλάδος ἀνήρμαται, an example already extensively discussed by ancient rhetoricians and modern scholars. In other cases, the emotional pitch is sustained between the separated anadiplosis by the intervening figures of apostrophe and the inclusion of an oath as in III.75: ἁλᾶ καλόν, ὃ ἀνόρες Ἀθηναίοι, καλόν ἡ τῶν δῆμων γραμματῶν φυλακή, and in : III.156 μή πρὸς Δίδω καὶ θεῶν, ἰκετὼν ὅμας, ὃ ἀνόρες Ἀθηναίοι, μὴ τρόπιαν ὑστατε κτλ. In the following, anadiplosis is used by Aeschines to pick up the thread of the thought after the intervention of the apposition: III.194 ἀλλ' οὖχὶ Κέφαλος ὁ παλαιὸς ἐνείνος, ὃ δοκῶν δημοτικότατος γεγονόναι, οὖχ οὔτως, ἀλλ' ἐπὶ τοῖς ἐναντίοις ἐφιλοτιμοῖτο. Also, III.132 οὖχ ὁ μέν τῶν Περσῶν βασιλέως,..., νῦν οὐ περὶ τοῦ κύριος ἑτέρων εἶναι διαγωνίζεται κτλ.

1) Alex., III.20.6: ἦστι δὲ ὅτε ἐπανάλεγεται μὲν τὰ ὀνόματα, οὐχ εὐθὺς δὲ, ἀλλὰ μέσα τινά παρεμβάλλεται.

2) Demetr., On Style § 66: καὶ ἀναδιπλώσις δ' ἔπους εἰργάσατο μέγεθος.

<table>
<thead>
<tr>
<th>FIGURES OF REPETITION</th>
<th>SPEECHES</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I  II  III</td>
<td></td>
</tr>
<tr>
<td>1. Epanaphora</td>
<td>15  13  30</td>
<td>58</td>
</tr>
<tr>
<td>2. Antistrophe</td>
<td>1    -</td>
<td>6</td>
</tr>
<tr>
<td>3. Epanactrophe</td>
<td>1    2</td>
<td>3</td>
</tr>
<tr>
<td>4. Symphoke</td>
<td>-    -</td>
<td>1</td>
</tr>
<tr>
<td>5. Epanadiplosis</td>
<td>-    -</td>
<td>6</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>17</strong></td>
<td><strong>43</strong></td>
</tr>
</tbody>
</table>

Two points are manifest from this table: (a) epanaphora is used by Aeschines more frequently than any other figure of repetition; (b) not only epanaphora, but also the figures of repetition as a whole, occur in a higher proportion in the speech Against Ctesiphon, than in the previous two speeches.

I) Of the figure of repetition which is called μήκας no example has been found.
II. FIGURES OF PARALLELISM

I. Antithesis

When reading an Ancient Greek rhetorical text, one often comes across various forms of antithesis, whether it be antithesis of thought or of language or of both. In this section, the intention is not to deal with all these forms of antithesis which are merely an integral part of the structure of Ancient Greek, but only with those forms of the figure which are used by Aeschines, as rhetorical devices, in order to produce a distinct effect.

Aeschines uses antithesis freely, though argumentation, which is more productive of antithesis, is nowhere near as extensive an element in his speeches as is narrative. There are examples of the figure with such an elaborated form that they are reminiscent of Gorgianic antithesis, such as:

III.174 δεινος λέγειν, κακός βιώναι. I.175 ὃ μέν φεύγων κατηγορεῖ, ὁ δὲ κατηγορών ἔμφυέτο. II.118 ὅχι ὡς ἡμεῖς ἡμᾶς ἔρωμεν, ἀλλ' ὡς ἀλλ' ἑπαξείς. III.1 tail μέν ψευδομομένους, βραχέα δὲ καταγίζετας. III.218 λαβὼν μέν σιγῆς, ἀναλώσας δὲ κεκραγας. III.193 ὃ μέν γάρ κατήγορος ἀπολογεῖται, ὁ δὲ φεύγων τὴν γραφὴν κατηγορεῖ.

1) For a thorough consideration of definitions and effects of antithesis given by the Greek rhetoricians, see Robertson: pp.13-16; cf. Volkmann, pp.485-488; Denniston, pp.60-77.
2) Cf. Anaximenes' definition of antithesis (I.212.27): ἀντίθετον μὲν ὁπν ἐστί τὸ ἐναντίον τὴν ὀνομασίαν ἢμα καὶ τὴν ὑδαμίν τοῖς ἀντικειμένοις ἐξον, ἢ τὸ ἐπερυμνίον τοῦτων.
4) See Robertson, passim.
5) This form of antithesis is described by Quintilian (IX.iii.81) as: "bina binis (sc. opponuntur)"
In the above, a perfect symmetry exists between the two contrasting members, but such a striking form of antithesis, though it gives vividness and beauty to the speech, if used excessively, not only is liable to stem the natural flow of the speech but also gives an impression of artificiality and so weakens the persuasive power of the speech. Aeschines avoids such a fault by giving different forms to the figure as the following classification illustrates.

a) Exact contrast throughout the members in thought corresponds with perfect symmetry in construction.

b) Lack of correspondence in the connectives.

For other instances of this form of antithesis, see pp. 50f. and 53 below.

Cf. Tib., III, 78.30: ἐνέργειαν δὲ καὶ κάλλος ἡμι τὸ σχῆμα ἐχεῖ.

Scholast., p.41, §4: ἡδονὴν δὲ ἐχεῖ τὸ ἀντίθετον σχῆμα.

C.F. Matthaei, Libellus de Aeschine in G.S. Dobson, Demosthenes et Aeschinis, p.XIV: "Prima suavitas oritur ex oppositione faceta."

Cf. Gorgias, ἔγκλημα ἠλείας and Ἀπολογία Παλαμήδους passim; Plat. Symp., I97D

(ii) δε (antithetical) without previous μέν! I.181 "Ἡγένον", ἡπθ, "οι λαμπεδιάμυοντι ἀνδρός ἀγαθοῦ φησιγμένου θερίωνται, τάς δὲ τῶν ἀπο-born δεδειλικατών καὶ ποιημῶν ἀνθρώπων φωνας μηδὲ τοῖς ὅσι προσέχεται. II.38 πολλακίς μου τοῦνοι ἐν τοῖς λόγοις ἄνδρας ἀνάβασι τρός δὲ ἀναλογίαν ... οὐδ' ὕπερ ἑνὸς οἰμαι διελέχη. Also I.II.79; II.II.4,79.

c) Antithesis combined with chiasmus. Here, the second member of the antithesis is reversed and, as the corresponding parts are juxtaposed, the contrast between the members is sharpened: I.174 ...περιστήσειν: τῷ μὲν φέρουν ἀραρεῖν..., ἐπεπλήχθαι δὲ τῷ καθηγῷ. II.66 καθηγοῦν μὲν πρὸς τοὺς αὐτούς ἀκροατάς τῷ προτεράτῳ, μεθαν δὲ νύκτα διαλειψάν συνηγοῦν (with paronomasia) II.75 μιμεῖσθαι μέντοι τὰς τῶν προγά-

wνων εὐβουλίας, τὰ δὲ ἀμαρτήματα αὐτῶν... φυλάττεσθαι. II.76 τοῖς μὲν οὖθεν ἥταν ποιεῖν, πολλαμεῖν δὲ προφθηρυντό οὐ δυνάμενοι. III.68 ἦνοι οἱ πιλίπου πρόθεσις: σοὶ δὲ ὑμετέρου ἀπεθήμουν. III.218 ἄρκει γὰρ μοι μικρά, καὶ μείζωνοι αἰσχρώς οὐκ ἐπιθυμῶ. III.233 ἐαυτὸν μὲν ἀσθενῆ πεποιηκᾶς, ἱσχυρῶν δὲ τῶν δήτορα. Also I.40,92,112,118,188. II.23,66. III.34,91,211,226,231.

d) Variations in construction. The two members vary in their syntax. I.24 οἱ πρεσβύτεροι: τῷ μὲν εὖ φρονεῖν ἀκμάζουσιν, ἡ δὲ τόλμα ἤδη αὐτοῦς ἀρχεῖ τε ἐπιλείπειν. I.49 ἐν οἷς μὲν γὰρ νέοι οὕτως προφερεῖς καὶ πρεσβύτεροι φαίνονται, ἔτεροι δὲ, πολλὸν ἄριθμόν χρόνου γεγονότες, παντάπασι νέοι. Also III.124,232.

I) Demetrius (On Style §53), finds lack of exact correspondence of μέν... δε as an element of the grand style. On the contrary, Aristotle (Rhet., I407a20f), includes exact correspondence of particles, among the five necessary elements of ἔλληνιζειν (to speak or write pure Greek).
e) Antithesis combined with paronomasia.

(i) A word occurs in two clauses connected by μέν...δὲ operating. in the first clause, with a positive sense, and in the second, with a negative particle attached. The Greek Rhetoricians define this form of antithesis as "ὅταν αὐτά στρέφηται τὰ ὀνόματα" or "ὅταν ἀντιδιαστάληται κατάφασις ἀποφάσις". I.175 ὃν μὲν ἦσαν κραταὶ, ἐπελάθοντο, δὲ δ' οὖν ἦσαν, περὶ τούτων ἦσανον. cf. III.193.

III.43 κάκεινοι μὲν μετὰ φησίδαμα...οὕτω δὲ Κνέεν φησίδαμος. III.161 ὁμείας μὲν τούτον οὐ προσδέστε,..., οὗτος δ' ὑμᾶς νυνὶ προσδέστεν. III.230 ὁμείας μὲν ἀπεταθανότοι καὶ ἀκμήσαντο γίγνεσθε, οὗτος δὲ ἱστρυχθεσθαι. Also I.62, III; II.123; III.193, 220. In the same form of antithesis belong also the enthymemes in I.85; II.6; III.168.

(ii) The same verb or participle occurs in both members but it suffers a change of voice from one to the other. I.13 τοῦ μὲν ὅτι ἐξε-μίσθωσο, τοῦ δὲ ὅτι, φησίν, ἐμισθόδατο (the intervened φησί weakens the effect). I.87 τόν μὲν, ὡς ἐδίκαιας, τόν δὲ, ὡς ἐδίκαιο. I.162 ἦστε γὰρ ὁ μὲν μυσθωσάμενος δίκαιος εἰς τὸ πρᾶγμα, ὁ δὲ μυσθωθεὶς ἐόντικος καὶ μὴ βέβαιος, ἢ πάλιν τονταντίον ὁ μὲν μυσθωθεῖς μέτριος καὶ ποιῶν τὰ ὁμολο-γημένα, ὁ δὲ τὴν ἡλικίαν προλαβὼν καὶ μυσθωσάμενος ἐσφέδωθ.

f) Other variations

In the following, the members are extended by various additions, namely attributives, appositions, adverbial phrases and adjectival or adverbial clauses.

1) Alex., III,37.2
2) Zon., III,169,27; cf. Anon., III,186.21; Hdn., III,99.2
Antithesis is not only a figure of speech which gives symmetry and balance to the speech, but it also has a logical function and is used by Aeschines as a means of argument, as the following passage exemplifies: III.78 καὶ οὗ τῷ διστάχημα δυνατόν, ἄλλα τῶν τρόπων ἔξετάξω. ὃ γάρ μισότεκνος καὶ παθήρο πονηρὸς οὐκ ἦν γένοιτο δημα-γωγὸς χριστός, οὔδέ ὃ τὰ φυλτάται καὶ οἰκείότατα σώματα μὴ στέργων οὐδέποτε ἤμας περὶ πολλοὺ ποιήσεται τοὺς ἀλλοτρίους, οὔδὲ γε ὃ ἱδίᾳ πονηρὸς ἦν ποτε γένοιτο δημοσίᾳ χρηστός, οὔδ'εστις ἄστι ποτε φαῦλος, οὔδέποτ' ἦν ἢ αἰκεδονίᾳ καλὸς καγαθὸς· οὔ γάρ τὸν τρόπον ἄλλα τῶν τόπων μετήλλαξεν. In the foregoing example, it can be seen that Aeschines aims at depriving Demosthenes of those moral qualities which enabled an Athenian citizen to deal with public affairs. He tries to present Demosthenes as a bad father and generally as a pitiless man. He finds an opportunity to achieve this in the fact that Demosthenes, on the seventh day after his daughter's death, dressed in white and made thanks-offerings for Philip's death. A series of moral vices

1) For antithesis as a logical formula, see Arist., Rhet. I410a20
2) On the commonplace of pity, see Arist., Rhet. I385b10ff.
3) In fact, there is only one vice here, and this is questionable (see Plutarch), it is expressed in four different ways by means of pleonasm.
marching side by side with those virtues indispensable for a politician, constitutes such an effective contrast that the image of these vices, in connection with Demosthenes, imposes itself conclusively on the minds of the jurors: the figure of antithesis itself has been implemented to provide proof for the orator's argument. The paronomasia of τρόποι-τόκοι which follows with a comic effect, together with Aeschines' perfect delivery, strengthen the effect of the figure.

2. Homoeoteleuton.

The figure called homoeoteleuton by the Greek Rhetoricians is closely connected both with antithesis and with paronomasia: with paronomasia because there is in it a parallelism of sound which is produced by identical endings, with antithesis because the identical endings occur at the end of members which are contrasted in sense.

Aristotle deals with homoeoteleuton in a general sense. He treats it as a species of paronomasia, which includes cases in which the similarity at the end of the members is not due only to the final syllables of words, but also to inflexions of the same word, or to the repetition of a word. I intend to deal here only with that form of homoeoteleuton which results from similar endings. The other two cases of Aristotelean homoeoteleuton are examined in this work under Paronomasia.

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1) On Aeschines' voice and his perfect delivery, see Demosthenes, On the Crown 308; συνέφεσι τοῦτος (σκ. σήματα καὶ λόγους) σαφῶς κάπνυσεν. Aeschin. III.228; Dobson, p.178. On the effectiveness of delivery in general, see Arist., Rhet. I403b22; I413b30.

2) See Robertson, pp. 18-20; cf. Volkmann, p.483; Denniston, p.135.

3) Rhet., I410a25.

4) See Anonymus' definition (III,185).
It is difficult to assess how much of the homoeoteleuton in many passages of Aeschines is the result of rhetorical design and how much is due to the inflected form of the Greek language. The quoted instances below, have been selected for their particular effectiveness, and have been classified under the following headings:

a) Homoeoteleuton with symmetrical antithesis.

i) Identical terminations in long clauses. I.92 πολλοῦς γὰρ ἕν ἐγώς τεθερμηκὼς τὸῦ ποτὶ εὐ πάνω εἰσέδυται καὶ μάρτυρας πορισαμένους ἀλήτας. ἕν ἔτε τίνας κακώς πάνυ διαλεχθέντας καὶ πράγμα ἀμάρτυρον ἔχοντας οἶδα νικήσαντας. III.102 οὖνοιν τὰς μὲν τριήρεις καὶ τὴν πεζὴν στρατίων... λόγῳ ἤκουσατε, τάς δὲ συντάξεις τῶν συμμάχων... ἔργῳ ἀπωλέσατε (double). III.152 ὦ πρὸς μὲν τὰ μεγάλα καὶ σπουδαῖα τῶν ἔργων τῶν ἀνθρώπων ἀπάντως ἀρχηστάτητα, πρὸς δὲ τὴν ἐν τοῖς λόγοις τολμᾶν θαυμασιώτατα. Also I.54, II.8, I.10, III.23, 94, 113, 142, 148, 232, 260.

ii) Identical terminations in shorter clauses. I.91 τῶν τὰ μέγατα μὲν ἄλκοοντων, λέπρα δὲ τοῦτο πραττόντων. II.142 νῦν δ'οὖξι τά συμβάντα λογιζόμενοι, ἀλλὰ τὴν εὐνοιαν τὴν ἐμὴν ἀποδεχόμενοι. III.41 οἱ μὲν δὲ στεφανοῦνται ἀπὸ τῶν φυλετῶν, ἔτεροι δὲ ὑπὸ τῶν ὁμοτῶν. III.81 τοῦς δὲ ἄλλους συμπρέπεις κινδύνεσθεν, αὐτὸς δὲ ἐδοξομιμῆσέν. III.130 ὑπὸ μὲν τῶν... σωζόμενην, ὑπὸ δὲ τῶν... ἀπαλωμένην.

b) Homoeoteleuton combined with antithesis and parison. The members correspond exactly in their structure, and in the majority of cases they rhyme at the beginning and at the end of the clauses. I.30 ἵππῳ

I) On this form of homoeoteleuton, see Denniston, p.135.
Accumulative Homoeoteleuton. A number of successive participial clauses, which have almost the same length and structure, end with identical-sounding participles, as in: II.177 καὶ τὸ νοσοῦν τῆς πό

lews δὲ προσαγόμενοι, καὶ πόλεμον ἐν πολέμῳ πολυτευμένοι, ἐν μὲν εἰρήνῃ τὰ δεινὰ τῷ λόγῳ προσρώμενοι, καὶ τὰς φυχὰς τὰς φιλοτίμους καὶ λίαν ἐξεῖς ἐρεύζοντες, ἐν δὲ τοῖς πολέμοις ὀπλῶν οὕτω ἀπτόμενοι, ἔκτασται δὲ καὶ ἀποστολεῖς γινόμενοι, κτλ.

The participles, on one occasion, appear at the end of the clauses, on another, at the beginning. II.27 Παυσανίου δὲ ἐπὶ τὴν ἄρχην κατίνοτος, φυγάδος μὲν ὄντος, τῷ καιρῷ ὄσχυτοτος, ἐκχώρου δὲ ἐκεῖνος ἐστὶν "Ἀθω ὄιορδής, ἔχοντος δὲ ἔλληνικὴν ἀκμαίνην, εἰληφότος δὲ ἀνθεμοῦντα..., Μακεδόνων δ' οὕτω ὄμο

νοοῦντων, ἀλλὰ τῶν πλείστων τὰ Παυσανίου φρονοῦντων κτλ.

I) See Paronomasia, p. 56

2) Blass (III. p. 231) referring to this passage says: "Aus Isokrates borgt Aischines wohl einmal eine Phrase;" the phrase in question occurs in Isocr. 4,89 ποὺ ἀν ἐκεῖνος "Ἐλλησπόντου γείδως, τὸν ὅ" άθω ὄιορδής, and in Lysias 2,29 with the assonance at the beginning of the members ἐκέντρον αὐτῶν ὄμο

νοοῦντων, ἀλλὰ τῶν πλείστων τὰ Παυσανίου φρονοῦντων κτλ.

II,63.30 the remark: εὔροις ὅ' ἐν καὶ παρὰ Ἰσοκράτει ἐν τῷ Πανηγυρικῷ τῷ ἕν τῷ Ὀλυμπίαι τῷ Ὅλυμπιανῷ. See also, Cope. Commentaries, III, p. 102.
In the following, homooteleuton is combined with *essonance and *syndeton to give a forceful insistence to the language, I.108 νό-μων ὁντων, ὕμων ὁρῶντων, ἐχθρῶν ἐφεστηκότων and, in the same way, homooteleuton is combined with *poly*syndeton to give a cumulative effect: I.II6 περὶ μὲν οὐν τοὺς πολλάς καὶ τοὺς οἰκείους σῶς γεγένησι, καὶ τὴν πατρίσιν οὐσίαν ὡς αἰσχράς ἀνήλικες, καὶ τὴν ὑβρὶν τὴν εἰς έαυτὸς σῶμα ὡς ὑπερεφάνει, κτλ. II.II73 ἐκατὸν δὲ τριήμερως πρὸς ταῖς ὑπαρχόσοις ἐναυπηγησάμεθα, τριακοσίους δ’ ἵππες προκατασκευάσαμεθα, καὶ τριακοσίους άχθας ἐπριάμεθα, καὶ τὴν δημο-κρατίαν βεβαιῶς εὔχομεν. III.II5 καὶ Δημοσθένους ὑπὲρ τοῦ μεσεγγυή-ματος τοῦ ἐξ Ἀμφισίσσας ἀντιλέγοντος, καὶ ἐμοῦ φανερῶς ἔξελέγχοντος.

d) Homooteleuton with varied connectives.

I.24 εἰς τὸ πάντας ἀφιξόμεθα, ἦν ἀρα διαγενόμεθα. I.II0 πλείστους δὲν εὑροίτ' ἐκ τῶν τοιούτων ἀνθρώπων πόλεις ἀνατεροφότας καὶ ταῖς με-γέσταις συμφοραῖς αὐτοὺς περιπετευκότας. II.44 ἀλλ’ ἐν μὴ τὰ πρὸ τοῖ-των ἀκοδόστη, οὐδ’ ἐκείνους ὑμοῖς παρακολούθησετε. III.64 τοὺς ἂμα μὲν προσβεβοῦντας, ἔμα δὲ τὰ φησίσματα γράφοντας. III.90 καὶ παραγγελ-λομένης ἐπ’ αὐτὸν ἢ ἕστε στρατεύας, μὲν ἠλπίδα λοιπὴν κατεἴδε σωτηρίας. III.208 ἢ τοὺς θεοὺς κανινοὺς, ἢ τοὺς ἀκροατὰς μὴ τοὺς αὐτοὺς ἂν. Also I.15,53,II78,II87,II88. III.48,57,76,86,100,121,166,208,240,243,254.

e) Homooteleuton where the accents do not correspond.

I.188 εἰ τοὺς μὲν πορνοβοσκόδος μισεῖτε, τοὺς δ’ ἐκδόντας πεπορνευ-μένους ἀφήστε. II.77 τὴν μὲν τοιαῦτὴν ἀβουλίαν ὑμολογῷ παραγγέλλειν ψυλάττεσθαι, τὰ δ’ ὀλιγυ πρότερον εἰρημένα μιμεῖσθαι. II.II6 ὡς εἰρή-νην ποιησάμενοι, ἀλλ’ ἐκ προσταγμάτων ἡναγκασμένοι.

I) The Scholiast, p.97 relates the passage to that of Euripides (Med.492-3) εἰ θεοῦς νομίζω τοὺς τοι’ οὐν ἔρχειν εἴτι, ἢ καὶ νά κεισθαι θέσμ’ ἀνθρόπως τὰ νῦν.
3. Parison

In parison, equality of length exists between members which have a parallel construction. It will be apparent from the following examples that Aeschines employs parison skilfully, though it does not rank among his favourite figures. The examples of parison are classified below according to the number of members the figure contains.

a) Parison of two members.

i) Exact syllable-equality of the members.\(^3\) I.9 ο μὲν βλος ἀπὸ τοῦ σωφρονεῖν, ἢ δ’ ἄμορφα ἐκ τῶν ἑναντίων. I.13 ἥν γάρ τοῦ πράττεσθαι τίν’ ὅν οὐ προσήκουν, ὥστε τούτου τοὺς νόμους ἐξευτελοῦσιν παλαιοὶ. I.159 χωρίς μὲν τοὺς ὀπὸ σωφροσύνης ἑρμηνεύουσι, χωρίς δὲ τοὺς εἰς ἑαυτοὺς ἐξαμαρτά-νοντας. II.49 οἱ μὲν τὸν τοῦ βουλεύεσθαι, οἱ δὲ τὸν τοῦ συμβουλεύειν. II.147 στρατεύεσθαι μὲν ἐν τῇ ἀληθείᾳ, ἀριστείᾳ δ’ ἐν τοῖς κυνεύοντος. III.2 ἡ τε πόλις ὥστε διοικεῖται, αὕτῃ κρίσεις ἑλάχισται γίγνεσθαι.

ii) Approximately exact syllable-equality of the members.

I.7 οὗ μὸνον περὶ τῶν ἱσωττῶν, ἀλλὰ καὶ περὶ τῶν ῥητῶν. II.178 εἰ μὲν τοῖς φημίσμασιν ἐπαινεῖτην ἐπιστήνως, εἰ δὲ τῷ δικαστήριῳ κατηγόρω κέχρηκαί. III.68 ἢ ἐν τῷ πεπονθέντος, οἱ δὲ υψιτέροι ἀπεξήμουν.

b) Parison of three members. Aeschines increases the rhythmic flow of his speech, when the occasion demands, by using a form of parison that consists of three members. This form is usually strengthened by a similarity of sound at the beginning of the members as they open with verbs or participles or infinitives which have similar terminations.

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1) For parison in general, see Robertson, pp.16–18; Cope, Introduction, pp.315; Volkmann, p.482.
2) See Aristotle’s definition in Rhet., I410a24.
3) This is what Demetrius (On Style § 25) calls ἴδιομοιοτης. G.M.A. Grube, A Greek Critic: Demetrius on Style, p.67, note on §25; Robertson, (p.16) and Robinson (p.19) find it as an "unnecessary refinement of terminology."
Connections among the members vary; I.67 καταφρονοῦντας μὲν τῶν θεῶν, ὑπεροπτικοὺς δὲ τοὺς νόμους, ὀλιγάρχους δ’ ἔχοντας πρὸς ἄπασαν εὐθύνην. II.9 ἀνηρρημέναι μὲν αἰτιᾶται τάς ἐν ὥσπερ πόλεις, ἀπηλλετωρικεῖναι δ’ ὑμῶν τὸν ἐπὶ θρήνης τόπον, ἐκβεβλημέναι δὲ τῆς ἀρχῆς κεραυνόλεπτην. II.10 ἄνδρων μὲν τῶν συμμάχων, ἐφησιμένου δὲ τοῦ δήμου, παρασκευὸν τὴς στρατηγῶν. II.104 πάρεισι μὲν γὰρ θηβαῖον, ἥμουσι δὲ λακεώνιων πρέσβεις, ἀφίγμεθα δ’ ἡμεῖς κτλ. Also II.103; III.56.

The effect is stronger when parison is combined with asyndeton; I.191. ταῦτα παρακελεθεῖται: σφάττειν τοὺς πολίτας, ὑπηρετεῖν τοῖς τυράννοις, συγκαταλέγειν τόν δήμον. III.200 κλέπτεις τὴν ἀνδρασίν, βλάπτεις τὴν πόλιν, καταλύεις τὴν δημοκρατίαν.
III. FIGURES OF SOUND EFFECT

I. Paronomasia

The most rhetorical forms of paronomasia are treated by Aristotle as illustrations of those expressions which he calls δοεταγα "witticisms". This term in Aristotle denotes a variety of expressions which combine a similarity of form with a dissimilarity of sense. So, though paronomasia is classed among the figures of speech, both the sound and the sense, i.e. the phonetic and semantic aspects of language are involved in it as a rhetorical device. Paronomasia, therefore, has two-fold significance when used by Aeschines: not only does it satisfy the aesthetic sense of the audience, but it also - by means of the subtle semantic refinement - provides their minds with intellectual satisfaction.

The figure doubtless had an immense effect on an audience which had been trained - as the Ancient Greeks had been - to receive the aesthetic values of language through recitation aloud. The orator, being a man with interests and experience both in drama and politics - two obvious influential recitative forms - was able to exploit all the nuances of paronomasia from the most rhetorical to the essentially formal.

1) For a thorough review of definitions, see Robertson, p.20ff.
2) Rhet., I412b.
3) Rhet., I412b 21.
6) Note his quotations from the poets in 1,128,129,144,148 etc. His confession that he composed erotic poems (I.136) is also of interest. For Aeschines' career as an actor, see A.P. Dorjahn, "Some Remarks on Aeschines' career as an actor", The Classical Journal, 25 (1929), pp.223-229.
7) Note his service as a clerk of the Ecclesia (Dobson, p.165) and his ambassadorial mission (II.79).
The following classification of the figure distinguishes between its various forms.

a) Paronomasia produced by words from different roots.

The words occur (i) in parallel structure: I.25 ὑπὸμνημα καὶ μνήμη Ἰ.93 ὁφιλᾶν τὰ δυνάματα, διεξίον δὲ τὰ ἐπιτηδεύματα. II.78 οὔτ'εὐδός οὔτ'ἐπισόδων. II.160 with ἐπισειφορά ποίον νῦμον λύσας, ἢ ποίον γενέσθαι καλύσας. III.78 οὐ γὰρ τὸν τρόπον, ἀλλὰ τὸν τόπον μετῆλλαξεν. III.74 καὶ μέγιστα ἡ ἁδικησθε καὶ μάλιστα ἡ γνωθικε. III.99 δὲ τὰ σώματα οὐχ ἔφυκε, τοῦτων τὰ δυνάματα λέγει. III.167 ρήματα ἢ θαύματα; (ii) in close proximity: II.65 συμβουλεύειν τὸν βουλόμενον. II.75 μυνήσθαι, μμεῖσθαι. II.93 τὴν ἐπιβολὴν τῆς βουλῆς.

b) Paronomasia produced by words from the same root.

(i) The same word is used first with its proper sense, then with a transferred sense. III.7 ἀλλ' ὁσὲρ ἄν ύμων ἡμαςτος ἀδυνατείν γὰρ τὰς γειτονίς ἢ ἂν ταχεῖς ἐν τῷ πολέμῳ, οὐκ ἔτι λαξάνητε ἐκλίνετο πολλῶν ὕμων φυλαξεις τῆς δημοκρατίας. III.158 εἰκὸν τῆς αὐτῶν (εἰ, τῶν πορείων) ἀκοῦν ἐν τῷ πόρῳ πλοῖον ἀνατρέψῃ... τὸν δὲ τὴν ἐκλάδα καὶ τὴν πόλιν ἀρόνην ἀνατεροφότα, κτλ. III.160 οἷς αὐτότοις ἐκεῖν ἢ δρῆθη ἄνία, αὐτός οὖν ἐχὼν αἷμα. A play upon words occurs in the following, where a chiasmic repetition of a pair of words takes place with a contrasted meaning. II.29 τὰς ὥρας ἁλωττάν...εἶναι καὶ μὴ τὴν ἁλωττάν ὥρας. 3

1) An effort has been made to quote only those instances of paronomasia in which the effect is thought to be designed.
2) Bless (III.237) calls it "Demosthenische Paronomasia".
3) Cited by Alex., (III,37.21) under ἀντιμετάθεσις ἢ συγκρισις ἢ πλοκή.
(ii) A word appears first, in simple form, then compounded with a preposition or other prefix and vice versa. I.II4 καὶ ὄμοιος μὴ λαβεῖν ὅρα μὴ δέ ληφεσθαι, καὶ ἐπομεόνας τοῦς ὀφιλοῦς. II.49 οἱ μὲν τοῦ βουλευοῦσαν, οἱ δὲ τῶν τοῦ συμβουλεύειν. III.38 ἀκυρος ἐν τοῖς νυσίοις. III.62 ἄπελογεῖτο—συναπελογεῖτο. Ιβιδούτε λαχῶν, οὔτ' ἐπι- λαχῶν. III.65 μὴ ἔσται ἐνορμος, μὴδέ μετέσται τῆς συμμαχίας. Also I.I05, I79; II.55, I55; III.45, I33.

(iii) Two compounds from the same stem occur with a strong contrast in meaning. I.9 εἰσίηναι - ἀπεῖναι. I.124 ἐξουσιωθαί - εἰσ- οικεῖθαί. II.6 καταγονος - ἀπογονος. II.62 ἀποδημοσια - ἐπιδημεῖν. II.66 κατηγόρουν - συνηγόρουν. II.82 ἀπεῖναι - ἐξεῖναι. II.143 κατηγοροῦντος - συναγορευόντων. III.8 πάρεισιν - ἐκπείσιν. III.60 ἀπογνώ- τω - καταγνώτω. III.128 παρόντος - ἀπόντος. Also III.19, 55, I30.


Of a more elaborated form and consequently more effective are the following examples where the repetition of the same word in different cases occurs in immediate succession. I.I4 ἐξεινος ἐκεῖνον. I.63 χρόνους ἐν χρόνον. II.125 μόνος μόνη. III.194 οἱ φίλοι τούς φίλους.

I) Such examples abound in Gorgias, see for example: Ἀπολογία ὑπὲρ Παλαμήδους, passim.
(v) Change of voice and mood\(^1\): I.13 τοῦ μισθώσαντος - τοῦ μισθωσα-
μένου. II.57 ἐκείνου - ἐκείνους. III.99 ἐσδέμνη - ἔσται. III.131
κρατῶν - κρατουμένων. III.198 οὕτε αἴτησαι - οὕτε αἴτηθέντα.

(vi) A word is followed, at any interval, by another word from
the same root: I.8 τοῖς νόμοις ὁ νομοθέτης. I.80, ἡ βουλή - ἐβούλευε.
I.10 τοὺς διδασκάλους τὰ διδασκαλεῖα. I.43 πομή - ἐπόμενων. I.111
ὁδεῖ τὴν ὁμολαγν. II.59 τὰ προβολεύματα - ἐκ τοῦ βουλευτηρίου. II.94
τῶν ἀδελφῶν - τῶν ἀδελφῶν. II.151 μυρίους - τρισμυρίους. III.17
 HttpServletResponse - εὔθυμα. III.176 ἀστεφάνων - στεφανοῦν. III.208 ἐπιφόρος -
ἀρχων. Also I.36, I.23, I.24, I.60; II.97; III.6, I.22, 44, 45, 54, I.46, I.47, 201.

2. Alliteration\(^2\) Like paronomasia, alliteration is a figure which
concerns the repetition of a sound; but, unlike the former figure,
alliteration relies for its effect solely upon the repetition of
consonants: it does not take into account any of that consideration
for the meaning of the repeated sounds which characterises parono-
masia.

Alliteration can sometimes occur by accident and sometimes by
design,\(^3\) but the instances of the figure which have been found in
Aeschines' orations can hardly be considered quite unintentional. A
certain emphasis appears to be obtained in the following: I.3 ἄλλ
ἀυτὸς οὕτος έαυτῷ. I.76 τὸν τὰ τηλικάπτια ἐπιτάγματα τις ἐπιτά-

\(^1\) For such examples of paronomasia, see also under Antithesis, section e)
sub-section(ii) p.47 above.

\(^2\) For the coinage of the term "alliteration" and for a more detailed
discussion of the sound patterns, see W.B. Stanford op. cit., Chapter IV,
pp. 74-93; and for a bibliography on the subject, see p.95, n.31, of the
same work.

\(^3\) For a detailed discussion of intended or accidental alliteration, see
Assonance is produced through the repetition of a vowel or diphthong sound occurring in noticeably close proximity. Assonance contributes more positively than alliteration to the euphony of Aeschines' speeches, and its different forms can be categorised according to whether it is produced from tense-endings, case-endings, or from diminutive terminations.

a) From tense-endings: I.73 ἀφώμεν καὶ μὴ ξητώμεν. I.80 ἀροᾶς καὶ ἔγγελτε. I.92 συνίσασι καὶ ἐξητάκασι. I.145 λοθθασθαί ... προσενέγκασθαι. II.41 συστήσειν ... βοηθήσειν ... καταστήσειν. II.43 μὴ παραλιπεῖν, ἄλλ' εἰπεῖν. II.121 ἐπαινέσαι καὶ καλέσαι. III.77 πενθῆσαι ... ποιήσαι. III.209 οὐκ οἰκεῖς, δὲ δοκεῖς, ἀλλ' ἄραιμεῖς. Also III.131, 228, 242.


I) The term "assonance" here has a narrow sense; for its wider sense, cf. Dennistone, pp. I24-I29.
c) From diminutive terminations. In the following two examples, assonance is used for the purpose of ridicule: III.82 ἀπόροςκον καὶ ἔργασιν καὶ Μυρτίσιν καὶ Γάνος καὶ Γανιάδα. I.131 τὰ κομψὰ ταῦτα χλανίσια... καὶ τοὺς μαλακοὺς χιτωνίσικους, κτλ. 

It is worth mentioning here a species of sound-effect which combines the features of both alliteration and assonance. Two compounds, whose first constituent is the same, and which are closely allied in meaning, produce an overall aesthetically appealing sound-sensation. I.95 καὶ κατεκεκύβυτο καὶ καταψυφάγητο. I.96 καὶ οὐ μόνον κατέβραγεν, ἀλλ’... καὶ κατέπεξ. II.171 οὐ μισόδημος ἢν,... ἀλλὰ μισοπόνηρος. III.52 καὶ συσσιτῶν καὶ συννόδων καὶ συσπένδων. III.66 μισαλέξανδρος καὶ μισοφιλιππος. III.72 προειπὼν μὲν ἡ ἐρήμετα, προοιδάξας δὲ ᾗ χρῆ... ἀπομιναθαί. III.150 ἐνεργολαβεῖν ἥργαστο καὶ ἐνεπιορκεῖν. III.192 πάντας παραπεθύσεσιν... παραλλάξεσιν. Also I.41; III.73,255.

Under this heading has been included, in the present work, each case where two words from the same stem are related to each other by any syntactical connection. The available definitions suggest that

2) On this type of assonance, see Denniston, p.I29ff.
4) Robinson, p.I7; Kingsbury, p.29; Denniston, p.I34
figura etymologica, from the point of view of sound, is connected with paronomasia from the point of view of sense, with repetition.

Figura etymologica appears very rarely in early Greek prose. Herodotus uses it fairly frequently; so does Plato, particularly in the laws. Attic orators, in general, do not use the figure so often: among them, Aeschines displays a propensity for it, and also Demosthenes, though to a lesser extent. Isocrates and Lycurgus avoid the use of the figure, while the rest of the orators employ it with moderation.

In Aeschines, figura etymologica occurs as the following statistical table indicates.

<table>
<thead>
<tr>
<th>Speeches</th>
<th>Examples used also by other orators</th>
<th>Examples used by Aeschines only</th>
<th>Total occurrence</th>
<th>Number of Loeb pages</th>
<th>Proportion of examples per page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>25</td>
<td>21</td>
<td>46</td>
<td>76</td>
<td>0.60</td>
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<td>20</td>
<td>51</td>
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<td>Totals</td>
<td>80</td>
<td>47</td>
<td>127</td>
<td>248</td>
<td>0.51</td>
</tr>
</tbody>
</table>

1) Cf. Volkmann, p.479: "Die einfachste Art der Paronomasie, allerdings rein grammatisch, ist das sogenannte σχήμα ἔτυμολογικόν".
2) Denniston, p.134.
The numbers in the above table show that Aeschines employs
figure etymologica more frequently in his first speech than in the
other two. This may be due to the fact that the figure occurs more
often where statements and arguments take place than in narrative.¹

In the second and third speeches, the narrative element is more
extensive than in the first. The numbers also indicate that 45
instances (out of a total number of 124) occur only in Aeschines
out of all the other orators.

An analysis of the examples of the figure in Aeschines shows
that 61 of the cases are to be found in the set patterns of language
relating to politics; 18 are technical expressions used in the
Athenian courts; and 45 are expressions which have a wider application.

Considering now with what effect figura etymologica appears in
Aeschines, it is seen that some of the examples, such as ἣλιοικεῖ τὴν
ἐαυτοῦ ὀλίγαν (I.153); τὴν τῶν τείχων ἀρχήν ἥρχεν (III.27) etc.
are such normal expressions that they can hardly be felt as rhetorical
devices. Such expressions are mostly those instances of the figure in
which the two generic words are connected to each other by a relative
pronoun as III.7 τάξιν ἣν τέταχθε; III.100 τῶν λόγων ὡς εἴσώθει
λέγειν. The majority of the instances, however, though superficially
elaborated, contribute to the style in various ways. Aeschines uses
them consciously as rhetorical devices aiming at emphasis, for
example: τὴν αὐτὴν ταύτην ὑπείλησεν ἐπαγγελλόν ἐπαγγελέεν (I.64);

¹In 277 (I2-39) paragraphs of the speech On the Embassy, where Aeschines
narrates the events of the first embassy to Philip in a straightforward
manner, no figura etymologica occurs.

²The term "politics" covers here everything concerning the state i.e.
public assemblies, expeditions, embassies, treaties, public offices, etc.
συμπαραπέμπεται μετά τῶν ἡλικιωτῶν καὶ τῶν Ἀλκιβιάδου ζένων τῆς εἰς ἀληθοῦντα παραπομπὴν (II.68)—(notice how the emphasis is reinforced here by the fact that the words which constitute the figure appear in lengthened compound form and occupy the key positions at the beginning and end of the clause): πλείους δὲ ἐκκλησίας συγκλήτους ἣναγκάζοντο εἰκαλπίας (II.72); διατριβάς διατρίβω (I.121).

A comic effect is obtained at the expense of Timarchus in the following: μετὰ τὸ καλὸν παγκράτιον, ὁ οὗτος ἐπαγράτισεν (I.33)
The following is used for the same purpose—this time against Callias of Chalcis: πλείους τραπέζευχος τροπάς τοῦ Ἐυρίπου (III.90).

Below the instances of figura etymologica which occur in Aeschines are classified into: a) those which are found in Aeschines and in other orators; and b) those which occur only in Aeschines. Each of these two classes is subdivided into three other classes according to the meaning each expresses, namely: i) expressions relating to the courts; ii) expressions relating to politics; and iii) expressions having a wider application.

a) Examples of figura etymologica which Aeschines uses in common with other orators.

1) Expressions relating to the courts: I.1 γραφήν γραφήμαν. I.72 τοιαύτην μαρτυρίαν μαρτυρῆσαι. I.85 μαρτυρίαν μεμαρτυρήσαι. I.88 ἀμάρτητα ἡμαρτηκότες. I.98 μαρτυροῦντας... τοὺς μάρτυρας. II.93 τῇ

2) See Scholiast, p.88 §90: ἔστι δὲ τὸ κάλλον χαριεντυμός ἐπαινοῦσι δὲ τοῦτο τὸ κάλλον οὐ κρίτικοι, λέγοντες σωφρόνως αὐτὸ πεφράσθαι καὶ οὐ κούψας.
toû τραύματος γραφή, ἡν ἐγράφω. III.12 τὸ ίσον ἀδίκημα ἀδικεῖται. Also
I.185; II.64,135,156; III.4,145,212,216. Cf.III.10 οἱ καὶ

iii) Expressions having a wider application: I.74 τὴν πράξιν πράττοντας. I.189 ἔχει τινά ἔξων. II.8 λοιδορίας φευγός... λοιδοροῦμενος. II.43 δε-ηνίων ἃχυρῶν ἐδεχθη. III.24 προφάσεις ἃς... προφασιοῦνται. III.100 τοῦ βίου ἢν βεβιωκεῖ III.167 πράξιν... ἄνδρος οὗ πράξιν. Also I.2,41,75, 93,120,127; II.57,66,112; III.13,61,96,132,213,228.
b) Examples of figura etymologicas found only in Aeschines.

i) Expressions relating to the courts: I.81 τὴν ἐπαγγελίαν ταύτην... ἐπήγγειλα. I.179 ἀντικατηγορεῖν τῶν κατηγοροῦντων.

III.154 ἐγέρυτος τὸ κάλλιστον κήρυγμα. III.236 τὰς τάφρους τὰς περὶ τὰ
teixh ἐπάφορες. Also I.I9,III,154; III.7,23,43,80,II6,149,190. In the
same category must also be quoted the example in II.87, which constitutes
a formula used in sacrifices. ἑ τέμυνοντα τὰ τόμια.

iii) Expressions having a wider application: I.70 ὑπερέφανα ἐπιτάγμα-
τα ἐπιτάττειν. I.75 πολυτελὴ δεῖπνα δειπνῇ. I.149 τὸν διατριβῶν, ἀς
diētrιbον. II.38 τοῦνομα ἀνδρακεῖ2 II.133 τὰ τῆς ἑπάρτης δεινὰ δεδιέναι.
II.180 τὴν τῆς σωφροσύνης παράκλησιν... παρακλήσιμα. III.111 τέκνα
tίκτειν. III.223 τοῦ τὰ ἁγοράσματα... ἁγοράζοντος. Also I.3,70,76,95,
I30,135,136,147; II.22.

1) Cf. E.K. Schulze, op. cit., p.163
2) Cf.I.74 ἄν εἴποιτε τοῦ ἔργου τοῦνομα. I.155 ἀνδρῷ ἔρω...ἀνόματα.
IV. FIGURES OF AMPLIFICATION

I. Ἐχήμα κατ’ ἄρσιν καὶ ὑδάτιν

The figure is a type of antithesis in which two usually contrasting members complete or strengthen each other's meaning. It occurs in the form of a negative member (tabpanel) and a positive member (YLeaf) connected to each other by the particles ὑ(κ), μὴ...ἀλλά. The figure appears also with its members in the reverse order, namely: positive preceding negative. This latter form, occurring less frequently, is at times more rhetorical. The following table indicates the proportion of the two main types of the figure and their subsidiary forms in Aeschines' speeches.

<table>
<thead>
<tr>
<th>Speeches</th>
<th>Negative-Positive</th>
<th>Pos.-Neg.</th>
<th>Totals</th>
<th>Loeb Pages</th>
<th>Proportion of egs. per page</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Neg. 2 Neg. 3 Neg. More Pos. IPOs. IPOs. than one pair</td>
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<tr>
<td>I</td>
<td>56 12 4 3</td>
<td>II</td>
<td>86</td>
<td>76</td>
<td>I·14</td>
</tr>
<tr>
<td>II</td>
<td>56 2 1</td>
<td>II</td>
<td>70</td>
<td>70</td>
<td>I·00</td>
</tr>
<tr>
<td>III</td>
<td>88 11 4 3</td>
<td>II</td>
<td>121</td>
<td>102</td>
<td>I·18</td>
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<tr>
<td>Totals</td>
<td>200 25 8 7</td>
<td>37</td>
<td>277</td>
<td>248</td>
<td>I·13</td>
</tr>
</tbody>
</table>


2) The Greek rhetoricians do not mention this form.
The figures in the above table show that a) Ἠχημά κατ᾿ ἀρσεν κατ θέσιν is one of the most frequently appearing figures in Aeschines' speeches; b) the figure occurs mainly in the form, negative-positive (88% of all the examples); c) 87% of the instances consist of two members (negative positive, the usual form), of the remainder, which are more rhetorical, 8% consist of three members (two negative-one positive), 2% have four members (three negative-one positive), and 3% have two or three pairs of negative-positive members or vice versa.

After having analysed the statistical data of Ἠχημά κατ᾿ ἀρσεν κατ θέσιν it remains now to attempt to find the reasons for which Aeschines uses it so frequently.

The figure has a logical function in Greek. It serves the purpose of making clear and emphasising those points of the speech which are considered by a writer to be of great importance. The orator, by using the figure, can clearly define the two opposing views of a thing or an action, and thus restrict and clarify the notions he wishes to communicate. On the other hand, Aeschines, when convincing his audience, does not rely so much on a close syllogistic procedure as on statements, clear narrations and vivid descriptions of the facts concerning the case. But there are many points of great importance which must be expressed with particular lucidity and emphasis, and it is in such cases that Aeschines employs this figure. In the speech Against Timarchus, for example, in §40 Aeschines accuses Timarchus of having lived in various houses with the purpose of illegally hiring out his body for the pleasure of other men, thus forfeiting his right to speak

in public. In §§41-42 Aeschines narrates how and why Misgolas—a rich Athenian of the deme of Collytus—got Timarchus into his own home. The orator uses the figure four times to express with lucidity and emphasis four important points: a) he refers to Misgolas' private life in order to help the audience realise what sort of man Misgolas is: "ταυτί δὲ λέγω ὦ τοῦ φορτικοῦ ἕνεκα, ἀλλ' ἵνα γνωρίσητε αὐτὸν ζωτικ ἔστιν"; b) Timarchus agreed to serve Misgolas' wishes without hesitation: "καὶ ταῦτα ὤν ἔκνησεν, ἀλλ' ὑπέστη Τίμαρχος οὕτως; c) Timarchus agreed to satisfy Misgolas' wishes not because he was without the means of satisfying all reasonable desires, but because he was a slave to the most shameful lusts: "οὐδὲν ὄν τῶν μετρίων ἔνοχος ... ἀλλ' ἔφραξε ταῦτα δουλεύων ταῖς ἀνεχόμεναις ἡδοναῖς ..."; d) Timarchus abandoned his father's house and lived with Misgolas, a man who was not a friend of his father, nor a person of his own age: "οὗτος πατρὶκῷ ὄντι ψυλῇ οὖθ' ἡλικιώτη, ἀλλ' παρ' ἀλλοτρίῳ καὶ πρεσβυτέρῳ ἔστιν."

Another reason for which Aeschines uses the figure excessively is concerned with his desire to elevate his style by means which do not sound unfamiliar to his audience. Σχήμα καὶ ἄρσεν καὶ θέσιν is considered as a factor of grand style. Hermogenes includes it among those figures which he calls "σχήματα περιβολητικά". The adjective is derived from the noun περιβολή a term equivalent to "expansion" both in sense and form. Περιβολή again as a quality of style is included by Hermogenes among those qualities which constitute grand style.

1) Notice the paronomasia of ζωτικ ἔστιν.
2) II, 322-330.
3) III, 315.17: τοῦτο (σο. μέγεθος καὶ ὄγκον καὶ ἄξωμα) ποιεῖν σεμνότητά τε καὶ τραχύτητα ... καὶ τελευταίον ἐπὶ πάσι περιβολήν.
So, by employing the figure, Aeschines achieves — besides lucidity and emphasis — some degree of dignity in his style. See, for example, how the figure elevates the style in conjunction with other figures, in III.137. a passage mentioned elsewhere and III.255.

Finally, we must notice that on every occasion when this figure occurs, since it consists of two parallel members, it has the effect of giving balance to the sentences in which it is found.

The examples of the figure have been grouped under the following headings:

a) Negative-positive form.

1) One positive member follows one negative: I.75 μη σκοπεῖν εἰ τις εἴδεν, ἀλλ'εἰ πέπρακται. I.II9 οὐκ αἴτιαν κατηγόρου, ἀλλὰ μαρτυρίαν τελώνου. I.I53 οὐκ ἐν τοῖς μαρτυρίας, ἀλλ'ἐκ τοῖς ἐπιτηδευμάτων. I.I92 οὐχ ὁ λόγος, ἀλλ'ὁ καρδίς. II.IO οὐ τοῖς ἐμοῖς λόγοις, ἀλλὰ τοῖς ὑποίς τοῖς ὑπάπτου. II.II4 μὴ μεθ' ὑπλων, ἀλλὰ μετά φήσουν. II.I77 οὐ τοῖς ἥθεσιν, ἀλλὰ τῇ κολασίᾳ. III.24 οὐχ ἡ κατηγορία ἡ ἐμὴ, ἀλλὰ τὰ δημόσια γράμματα. III.I53 μὴ ἐν τῷ δικαστήριῳ, ἀλλ'ἐν τῷ θεάτρῳ. III.I76 μὴ τοῦ λόγου, ἀλλὰ τοῦ βίου. III.220 οὐχ ὁ βουλέμενος, ἀλλ'ὁ δυναστεύων.


I) See page I31 below.
In the following, the members contain two contrasted notions. Such a combination of negative and positive expressions of two contrasted notions being essentially a double expression of the same idea is common in Greek. As a syllogistic formula it is known as "the contradictory expression of the contrary".


ii) One positive member follows the two preceding negatives:
I.53 οὐκ ἐνοπλότητας ἐκεῖν, οὐδὲ βελτιώνων διατριβῶν ἱππατό, ἀλλὰ διημέρευεν ἐν τῷ κυβερ. I.106 οὔδεμιάν λαχὼν οὐδὲ χειροτονηθεῖς, ἀλλὰ πάσας παρὰ τοὺς νόμους προϊμένως. I.152 μὴ ἔξ ὑποψίας μηδ᾿ ἐκ διαβολῆς, ἀλλ᾿ ἐκ τοῦ βίου. II.122 οὐχ ᾦσερ νῦν συντέμνοντος οὐδ᾿ ἐπευγομένου, ἀλλ᾿ ὡς ἐδυνάμην κατὰ ρήμα ἀκριβεστάτα. III.23 μὴ ἄρπαξ τὴν φιλοτιμίαν, μηδὲ ἔξαρσο τῶν δικαστῶν τὰς ψήφους..., ἀλλ᾿ ὅστερος πολιτείαν. Also I.1, 27, 42, 44, 74, 92, I23, I76, I91; II.3; III.26, 53, 62, 72, I2, I28, 203 (two examples), 217, 232, 236.

I) See Arist.: Top., I04εI13 "τάναντια κατ᾿ ἀντίφασιν".
iii) One positive member follows three or more negative members: I. 3

... φανήσεται οὖθ' ἡ πόλις αἰτία οὖθα Τιμάρχψ οὖθ' αἱ νόμοι οὖθ' ὑμεῖς οὖθ' ἐγώ, ἀλλ' αὐτὸς οὖθος ἐαυτῷ. I. 47 οὖθε γὰρ με δεῖ τοὺς ἀμαυτοῦ φίλους μᾶρτυρας παρασχέσατι, οὖθε τοὺς τοῦτων ἐχθροῖς, οὖθε τοὺς μηδετέρους ἠμῶν γιγνώσκοντας, ἀλλὰ τοὺς τοῦτων φίλους. III. 38 ἀλλ' οὖθε ἔχει τοῦθ' οὖτως μήθ' ὑμεῖς ποτε εἰς τοσάττην ἀταξίαν τῶν νόμων προβαίνητε, οὖθε ἥμεληται περὶ τῶν τοιούτων τῷ νομοθέτῳ ..., ἀλλὰ διαρρέον προστέτακται κτλ. Also I. 96, I 78; III. 19, 137, 246.

iv) Two or more pairs of negative-positive members: I. 62 ἀνθρώπων οὖθ' δὲν αὐτὸν ἡθικητά, ἀλλὰ ... ἡθικητέον, οὖθε προσήκοντα, ἀλλὰ δημοσίουν οἰκετή τῆς πόλεως. I. 186 οὖθε γὰρ ὁ κρινόμενος ἄρανής, ἀλλὰ γνώριμος, οὖθ' νόμος ... φαιλος, ἀλλὰ κάλλιστος. III. 34 οὗ τοὺς νόμους μόνου διπερβάς, ἀλλὰ καὶ τῶν τόπων μετενεγκών, οὖθε ἕκαλκησιαζόντων Ἀθηναίων, ἀλλὰ τραγῳδῶν γιγνομένων, οὖθ' ἐναντίον τοῦ ὅμου, ἀλλ' ἐναντίον τῶν Ἐλλήνων (notice the parison which reinforces the figure). III. 204 οὐκ ἐν τῇ ἐκκλησίᾳ, ἀλλ' ἐν τῷ θεάτρῳ ..., οὖθ' ἕκαλκησιαζόντων Ἀθηναίων, ἀλλὰ μελλόντων τραγῳδῶν εἰσιέναι. Also I. 122; II. 171; III. 147.

It now becomes apparent from the examples quoted hitherto that as the number of the members is increased the figure becomes more effective. The balance within the sentence in which it occurs is increased and the tone becomes more elevated since it assumes the form of epanaphora.

b) Positive-negative form. This form occurs less frequently than the reverse. I. 5 ὅταν εὐνομήσον καὶ μὴ καταλύσον. I. 99 ἔδαυ καὶ μὴ ἀποδόσατι. II. 7 ἐὰν τὰ παραλείπῃ καὶ μὴ μνησὼ. II. 59 κἂν παρεῖναι καὶ μὴ ἀποδημέειν. II. 17 χρήσθη δ' ἔχθροις ..., ἀλλ' οὗ φίλοις. II. 163 εὔσεβουν, ἀλλ' οὗ ἥδικουν. III. 98 ἔδαυ καὶ οὐ κοιλών. III. 201 ἐνδια-

I) On the poetical construction of connecting two different negatives, see C. A. Simcox and W. H. Simcox, op. cit., p. 18, n. 9.
At times the figure takes the form of comparison. In such cases the members are connected to each other by the comparative adverbs μάλλον, πλέον combined with ἢ in the form: μάλλον ἢ, ὁρ μᾶλλον . . . ἢ, or πλέον . . . ἢ. This form occurs often in Thucydides and is used to express the contrast between the two members more moderately. In Aeschines, examples of such usage occur as follows: I.145 εὐλετο τὴν τοῦ τευνεϊτος πιστὶν μᾶλλον ἢ τὴν σωτηρίαν. I.5 ἔτι τῷ βίῳ μᾶλλον τῷ τῶν κρινομένων πιστεύετε, ἢ ταῖς παρὰ τῶν ἐχθρῶν αἰτίαις. I.28 ἐπὶ κατασκοπῇ μᾶλλον τῶν πραγμάτων ἢ πολυρχία τῆς πόλεως. III.175 τάς ἐκ τῶν νόμων ξημίας φασομένως μᾶλλον ἢ τοῦς πολεμίους. III.208 μᾶλλον σοι μέλει τῶν αὐθημερὸν λόγων, ἢ τῆς σωτηρίας τῆς πόλεως. III.222 πλέον τῆς πόλεως ἀφανίζουν ναυτικῶν ἢ αἰτία θανάτου τὴν ἐν Νάξῳ ναυμαχίαν λαμεθαίμους καὶ μᾶλλον ἐνίκησαν. Also II.4,49,150; III.114. Cf. III.69.

I) See I.0.Κακριδῆς, op. cit., p.29.
2. "Τὸ ἀναλαβέως συμπληκτικῶν"

Of similar structure and stylistic importance to the figure "κατ' ἀρσιν καὶ θέσιν" is the frequently occurring pattern in Greek: "οὐ (μή) μόνον ... ἄλλα καὶ ὧν which is called by Hermogenes: "τὸ ἀναλαβέως συμπληκτικῶν" The figure expresses thoughts which the same rhetorician calls "περιονυματικά" viz. "ideas fully-treated". It consists of two members of which the second is used to express a new aspect of the sense expressed by the first member, thus completing or strengthening it. It is an element of balance in periodic style - as is the previous figure "κατ' ἀρσιν καὶ θέσιν".

In Aeschines, the figure occurs with this frequency: in Against Timarchus, I3 examples: in On the Embassy, II: and in Against Ctesiphon, I4. The following examples quote a selection of these occurrences in detail: I.7 οὐ μόνον περὶ τῶν ἱδιωτῶν, ἄλλα καὶ περὶ τῶν ρητόρων. I.32 μή μόνον λέγη, ἄλλα καὶ συκοφαντὶ καὶ ἀσηλγαίνη. I.52 μή μόνον παρὰ τῷ κυσχῆλε ... ἄλλα καὶ παρ' ἔτερον. I.69 οὐ υπέρ αὐτοῦ μόνον ... ἄλλα καὶ περὶ τῶν ἀλλων. I.96 οὐ μόνον κατέφαγεν, ἄλλα ... καὶ κατέπιεν. I.108 οὐκ εἰς τοὺς ἄλλους μόνον, ἄλλα καί εἰς τὸ σῶμα τὸ ἑαυτοῦ. I.128 οὐ μόνον τοὺς ἔστατος ... ἄλλα καὶ τοὺς τετελευτητικάτας, II.5 μή μόνον εἰς ἔλευθερον σώμα, ἄλλα καὶ εἰς τὸ τυχόν. II.8 οὐκ ἐμοί μόνον, ἄλλα καὶ τοῖς ἄλλοις. II.17 οὐκ ἐν τῇ μουλή μόνον εἶπεν, ἄλλα καὶ ἐν τῷ δήμῳ. II.33 οὐ μόνον λόγοις, ἄλλα καὶ φήμην. II.53 μή μόνον ὑπὲρ εἰρήνης, ἄλλα καὶ περὶ συμμαχίας. III.18 καὶ οὐ μόνον ἵδια, ἄλλα καὶ κοινῇ.

1) II.328.17.
2) Hermogenes. loc. cit.
III.47 μη μόνον αὐτὸς, ἀλλὰ καὶ οἱ ἐκ ἑκεῖνου. III.65 μη μόνον εἴρημην, ἀλλὰ καὶ συμμαχίαν. III.194 οὐ μόνον οἱ διαπολεμεύμενοι, ἀλλὰ καὶ οἱ φίλοι τοὺς φίλους. Also I.8, 52, 106, II.8, 156, I64. II.17, 36, 55, 62, 64, I53. III.I9, 40, 46, 65, 68, 80, 124, 159, 204, 247.

3. **Synonyms**

Words are synonyms when they are identical in meaning.¹ The usefulness of such words lies in the fact that they help a writer to avoid the excessive repetition of the same word. Aeschines often uses synonyms in this literal sense in order to give variety to his diction.²

In this section of the present work, however, the term "synonyms" has a special application: it means the linking together of words which have identical, or almost identical, meaning – a usage which Aeschines exploits frequently. In the instances quoted below, the second word or phrase in the linked synonym has a slightly different meaning from the first, for real synonyms are very rare,³ but it is used not so much to complete the thought as to emphasise it by expressing it a second time in a slightly varied form,⁴ or to keep the balance⁵ within the sentence as in I.139 φοιτάται καὶ φυλάκην, to balance

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¹ Cf. Alex., III,30.I4: Συνωνυμία δε ἐστι, ὅταν τῇ χαρακτηρί διαφόροις ὄνομα, τῇ ὀνόματι δὲ τὸ αὐτὸ δηλοῦσιν χρήμαθα πλεονεκτέον, ἐν μὲν καὶ τὸ αὐτὸ βουλήμενοι δηλοῦν.
² Cf. I.55-56 (καταπλεῖ - ἄριστεῖται - ἥμε), I.27 (δημηγορεῖν - λέγειν ἐν τῷ δήμῳ), I.145 (ἀποδεικνύεσθαι - τὸν βίον τελευτῶν), III.130 (προδλεγοῦ - προσσήμαιν)
³ As in III.155 τὶ ποτ' ἀνερεῖ, ἤ τῇ φοβῇ ἐσται; III.156 ἀνιάτων καὶ ἀνημέστων. I.146 ἔτραφέσθαι καὶ ἔβλοσαν.
⁴ See III.170 τὰ δεινὰ καὶ τοὺς κυνδύνους
⁵ See Dionys., Hall., Ἡρᾶς Συνθέσεως Ὀνομάτων, 9
the preceding pair ἐπακολουθεὶν καὶ ἔφορὸν; III. 231 ταπεινά καὶ κα-
τασκέψειρα. to balance the preceding member of antithesis ἔνδοξα καὶ
λαμπρά; III. 246 ἀσχημονῶν τῷ βίῳ καὶ ὀμελεῖς. to balance the previous
ἀρετῆς Ἴσωμα καὶ ἀνδραγαθίας καὶ σύνοιας. For both reasons, a form
of amplification is created which explains why linked synonyms are
included here. The numbers beside the speeches below indicate the
occurrence of such linked synonyms in each speech, though this enumera-
tion has only a relative value since there is no standard criterion to
distinguish instances in which linked synonyms are used from those in
which the second word introduces a new idea of importance:

I. Against Timarchus 36
II. On the Embassy 33
III. Against Ctesiphon 60

Most of the examples of linked synonyms in Aeschines are connected
in pairs by the particle καί2 and very few by the particles ἡ and ο_installed...
These examples have been grouped under the following
headings.
a) Linking of verbs, participles and adverbs by conjunctions
   i) Of verbs: I. 67 ἀπομεῖται καὶ ἐπινοήσει. I. 80 κεπαρρησιάσθε

1) Our numbers disagree with Blass' observation (III p. 231) that
"Synonyma von ihm (sc. Aeschines) nur in der ersten Rede etwas "frier
verbunden". It occurs equally in the first and second speech, and
more frequently in the third.
2) Cases of a positive and negative expression of the same notion.
such as ἀφῶμαι καὶ μὴ ζητῶμαι have been quoted under the figure
ἀροῖς καὶ Θέσις.
3) Including infinitives.
µοι καὶ διελεύθησε. I.137 διέστησε καὶ ... διαφέρει. I.141 ἤκοσαμεν καὶ ἑμάθομεν. I.146 ἔτρωγον καὶ ἐβίωσαν. I.165 ἐσχυνε καὶ σύνηθες γεγένηται. II.98 φεύγεται ... καὶ τερατεύεται. II.179 δόθηκα καὶ ἐκτενῶ. II.180 παρακαλῶ δέ καὶ ἐκτενῶ. III.22 ὑποβάλλει καὶ διδάσκει. III.35 δηλώσω καὶ προερω. III.162 ὑποτρέχει καὶ πλησιάζει. Also I.38, 80,139; II.4,7; III.155,163.


b) Linking of phrases.
II.4 ἐξέστην ἐμαυτοῦ καὶ ... βαρέως ἤνεγμα.II.42 ὑπερβολήν: παλαιστητος καὶ πλήθους ἐτῶν. II.79 ἀνδραποδόθης καὶ μόνον οὗ ἐστιγμένος αὐτόμολος. III.152 ὑπερτάταις ποσὶ καὶ λειαίης τὴν τάξιν. III.249 βλον ἄξιοχρεων καὶ τρόπον σῶφρονα. Cf. III.3,172,246,255.

c) Linking of nouns and adjectives.


ii) Of adjectives: I.49 προφερεῖς καὶ πρεσβύτεροι. I.95 βελυρά καὶ ἀνάσιος. I.122 ἁγαθὸν καὶ σῶφρονον. I.166 ἁμονος καὶ ἀπαθεῦτος. II.21 ἠφόρητον καὶ βαρῶν. II.42 ἤδιν οὗ ἐκαφρούστων. II.51 πονηρῶς καὶ φθονερῶς. II.73 σφαληρά καὶ ἐπικινδυνα. II.78 οἰκεία καὶ συνήθη.
II.157 εὐγενῆς καὶ μεγαλόφυσος. II.179 ἀνάνδρος καὶ γυναικεῖος τὴν ὀργήν.

In the following, three synonyms are linked by the copulative καὶ. Such an accumulation of synonyms increases the emphasis. I.81 καὶ μὲν μὲν καὶ σεμνὺς καὶ ἀξίως. I.90 λάβρος καὶ ἐν ἐρημίας καὶ ἐν ἱδίαις οἰκίαις. I.116 ἀνοίχας ... καὶ προσέχειν καὶ παρακολουθεῖν. III.22 ἀνέσθενων καὶ ἀπεξήγησον καὶ ἀνεξάκτησεν. Cf. I.I27; II.I46. Even more effective is the following example where three synonyms occur in asyndeton III.94 ἐξίντευμεν φρονοῦμεν βλεπόμενον.

1) On "τὴν ὀργήν" as being spurious, see E.D. Goldschmidt, Studia Aeschinea, Diss., Berlin, 1925, p.81.
V. FIGURES OF ENLIVENMENT

I. Asyndeton

Asyndeton and polysyndeton are two forms of construction which amass words, phrases, clauses and sentences by two opposite methods: in the former, connective particles are omitted between the co-ordinated terms; in the latter, they are inserted.

Asyndeton is included by Demetrius among those figures which elevate the style. As a rhetorical device it gives to the speech a variety of effects of which the most prominent are those of amplification, emphasis, rapidity, and balance.

Aeschines employs asyndeton 9 times in the speech Against Timarchus, 8 times in the speech On the Embassy, and 32 times in the speech Against Ctesiphon. It is worth noting how disproportionately asyndeton occurs in the first and second speeches on the one hand, and in the third speech on the other. This disproportion in occurrences results from the fact that asyndeton is mainly a dramatic device which Aeschines employs skilfully in those passages in his speeches in which he achieves a more emotional tone, and such passages are more frequent in the third speech than in the other two.

2) The word "terms" here is used to denote the words, phrases, clauses and sentences which are connected together by the repetition of the same particle.
3) On Style §§59-64.
6) See p.132
7) On asyndeton as a dramatic device, see Arist., Rhet., I4i3b3-I4i4a17, and Demetrius op. cit.§I94.
8) On how the orators and other Greek prose writers use asyndeton, see Denniston, p.99.
An attempt has been made to group below the examples of asyndeton in Aeschines' speeches under five headings.

a) Examples giving the effect of rapidity.

i) Of words and phrases: Ι.Ι.Β τοίς περί τόν πατέα, πατρό, ἄδελφη, ἐπιτρόπη, διδασκάλους, καὶ ὅλως τοίς κυρίοις. II.ΙΙ.Δ κατηγορημοσάμαιν ἐννη δάδεσα τά μετέχοντα τοῦ ἑσοῦ, Ἑσταλοῦς, Βοωτοῦς, ..., Δωρίας, Ἰωνας, περραβαδος, Μάγυητας, Δόλοπας, Δοκροδος, Οἰταῖος, Ὀιλότας, Μαμέλας, Ἀκκέλας. ΙΙΙ.94 ἔνατων φρονοδύντων βλεπόντων. Also in: Ι.ΙΟΙ: ΙΙΙ.Ι.39.

ii) Of clauses: Ι.ΙΟΒ επαρτικόν νόμων ἄντων, ὑμῶν ἄραντον, ἵχθυμων ἐφοστηκότων. ΙΙΙ.Β λάτες, ..., τάς παρανόμους γνώμας, βεβαιοῦτε τῷ πόλει τῆν δημοκρατίαν, κολάζετε τοῦτο ὑπεναντίας τοῖς νόμοις καὶ τῷ συμφέροντι τῷ ὑμετέρῳ πολιτευομένους. ΙΙΙ.200 κλέπτεις τήν ἀκράσιν, βλάπτεις τήν πόλιν, καταλίθες τήν δημοκρατίαν (with climax). Also ΙΙΙ.209, 219.

Four examples of asyndeton consisting of two members give a certain rapidity to the sentences in which they occur: ΙΙΙ.ΙΙ.2 ἀκώσατε τῆς ἀράτος. ἀναμνήσασθε τῶν ὅρων. ΙΙΙ.237 ἀφαί τῶν λόγων, ἐπίθεσιον ἡμῖν εἰς τι λέγεις. Also ΙΙΙ.48, 174.

b) Examples giving the effect of dramatic tone.

Nearly half of the examples of asyndeton in Aeschines' speeches coexist with various forms of repetition. This usage of asyndeton— together with repetition—is more rhetorical, and thus produces a forceful effect. Ι.ΙΟC ἅλλοι οὖν ἐστι τοῦτο λοιπόν οὔδέν, οὐ οίκια, οὐ συνοικία, οὐ χωρίον, οὐ οἰκέται, οὐ δάνεισμα, οὐ ἄλλο οὔδέν ἄρ.

I) Examples of asyndeton like this, which consist of a series of names, cities or persons, are more formal than stylistic. Cf. Denniston, p.100.
2) Twenty two out of forty nine.
3) On the effect of asyndeton combined with repetition see Demetrius, op. cit., §61; Denniston, p.115.
This variation prevents monotony both here and in I.I.91 taïta pleaot tì lrapepria, taì f'ês tòv épantropèlila émviázei, taìtâ êstîn énastû Poiyâ, taìtâ parakelësetai érattèin tòç polîtâs, ùppereîn tòç tûrânnois, syngkatalèvîn tòv dêmôn. 1 Also 2: I.9.32. II.III.157. III.12,119 (two examples). I21. I30,137,162, 198,202.

More forceful still are cases in which asyndeton and repetition occur in a string of rhetorical questions as in: III.210 after a vivid presentation ἐλαυ δὲ τί τὰ δάκρυα; τίς ἡ κραυγή; τίς ὁ τόνος τῆς φωνῆς; III.255 οὐχ ἐφ᾽ ὧμιν αὐτοῖς ἔξετε τοὺς πολιτευομένους; οὐ ταπεινώσαντες ἀποκέμφετε τοὺς νῦν ἐπηρεμένους; οὐ μεμνησοσθ' ὤτι... ἵσχυρ; Also III.157, 167,244.

c) Asyndeton in narrative.

Aeschines often stimulates the attention of his audience by starting a narrative with asyndeton. The main person or fact of the narrative is stated at the very outset in a short clause or sentence with some form of the auxiliary "ʨiRICS" or "γίγνοσθαί". The person or fact is emphasised by being stated again by a demonstrative pronoun or by an adverb in the next clause. In all of the cases, a preceding, forward-pointing clause or sentence such as ἐγὼ φράσω, ἐκεῖθεν τὸν λόγον θεωρήσατε etc. supplies the link between the preceding context and that

1) Denniston (p.107) remarks that this example constitutes "a fine passage".
2) These references are quoted in full under the various forms of repetition.
which begins with the asyndeton. I 1.62 ἐν παντὶ δὲ κακοῦ γενόμενος ὁ παπάλακος προσπίπτει ἀνδρὶ καὶ μάλα χρηστῷ. ἦστι τὶς Γλαύκων χολαργεῖς. οὗτος αὐτὸν ἀφαιρεῖται εἰς ἐλευθερίαν. III.171 τὰ β’ ἀπὸ τῆς μητρὸς καὶ τοῦ πάππου τοῦ πρὸς μητρὸς πώς ἔχει αὐτῷ, ἐγὼ φράσω. Πάλιν ἦν ἐν Κεραμείων. οὗτος προδοὺς τοὺς πολεμίους Κύματιον...φυγάς ἀπ’ εἰσαγγελίας ἐκ τῆς πόλεως ἐγένετο. III.183 δωρεὰς δὲ τίνας ἐλάμβανον, ἄξιόν ἔστι μηνισθῆναι. ἦσαν τίνες, ὥς ἤ, ἣ, κατὰ τοὺς τότε καὶ-ροδές, οὐ... ἐνίκων μαχόμενοι ἡδίους οὗτοι δεύρο ἀφικόμενοι τὸν δῆ- μον ἦταν δωρεὰν κτλ. Also III.252 and 253. Asyndeton is equally effective when it occurs, not only at the beginning, but at the climax of the narrative as in III.71. νῦς ἐν μέσῳ, καὶ παρῆμεν τῇ ὑστεραῖᾳ κτλ.

d) Extensive asyndeton.

Successive pairs of clauses in parallel construction constitute an extensive form of asyndeton by which the orator, in a clear and simple manner, narrates facts to support his argument. II.164 ἐκολομμένεται λαμβαναμονίας, καὶ μετὰ τὴν ἐν λευκτροῖς συμφορὰν τοῖς αὐτοῖς ἐβοηθεῖτε, κατηγάγετε εἰς τὴν πατρίδα φεύγοντας θηβαίους, καὶ πάλιν τούτοις ἀμαχέσασθε εἰς οἰκινείᾳ ἐκολομμένα ἐπετρεπόσθαι καὶ ἑμείσονι, καὶ πάλιν αὐτοῖς ἐσώσατε. II.165-6 έγραψας λόγον ψορίζοι τῷ τραπεζίῳ χρήματα λαβὼν τοῦτον ἐξήγησας ἀπολλοδώρῳ τῷ περὶ τοῦ σύματος κρίνοντι ψορίζωνα. εἰσόθες εἰς εὐδαίμονον οἶκον τῆν ’Αριστάρχου τοῦ Ἡσίου τὰς ἀπώλειας. προὔλαβες τρία τάλαντα παρ’ ’Αριστάρχου φεύγοντος τοῦτον τὰ τῆς φυγῆς ἐφόδια ἀπεστήρησας. In the following, the orator uses the same form of asyndeton as a means of developing his argument in as clear-cut a way as possible. II.161 οὐκ ἠρεσκε τις τῶν δητάρων.

Here, Aeschines again exploits asyndeton to narrate the facts plainly and simply without any attempt at manipulation; he merely lays before his audience the relevant material for his case. III.62 ἕγραφε ἰλικοράτης ἐξεῖναι ἰλικόρα ἀθέρο κηρύκα καὶ πρέσβεις πέμπειν περὶ εἰρήνης. τούτο τῷ φήμισα ἔγραψιν παρανόμων. ἦκον οἱ τῆς κρίσεως χρόνοι κατηγόρηκε μὲν λυπηκός δὲ γραφαμένος, ἀπέλυκτο δὲ ἰλικοράτης, συναπελογείτο δὲ Δημοσθένης ἀπέφυγε ἰλικοράτης. Cf. II.51-52.

e) Asyndeton at the end of the speech.

The following examples of asyndeton found at the close of the speeches Against Timarchus and On the Embassy are used by Aeschines to recapitulate the main points with solemn emphasis. I.196 τὰ μὲν οὖν παρ᾽ ἐμοὶ δικαία πάντα ἀπειλήφθες ἔδιδαξα τοὺς νόμους, ἐξήτασα τὸν βίον τοῦ κρίνομένου. II.182 ἀλλ᾽ ἓκμος τετόλημαι δέδοτο τὸ σῶμα τῷ κυνδύνῳ. παρ᾽ ὑμῖν ἔτραφην, ἐν ταῖς ὑμετέραις διατριβαῖς βεβίων. οὖν δεῖς ὑμῖν διὰ τὰς ἐμᾶς ἡδονὰς κάθισον οίκεῖ.

2. Polysyndeton

Polysyndeton has the effects of amplification, emphasis and balance in common with asyndeton; but it differs from asyndeton in the matter of

I) Cf. Denniston, pp.109-20
2) Cf. Hermog., II,435.27. There is a disagreement in opinions on the similarity of the effects produced by polysyndeton and asyndeton between Aristotle in Rhet., I413b32: "ὁ γὰρ συνδέσμος ἐν πολλὰ, τα πολλα", and Demetrius in On Style, § 63: "ἡ γὰρ τοῦ αὐτοῦ συνδέσμου θέσις ἐμφανίζει τα ἄπειρον πλήθος".
rapidity. Polysyndeton usually lacks the abruptness of asyndeton and gives the speech a solemn movement instead.

Aeschines employs polysyndeton more frequently than asyndeton. In its various forms it occurs 50 times in the speech Against Timarchus, 50 in the speech On the Embassy, and 71 in the speech Against Ctesiphon, by comparison with asyndeton which occurs 10, 8, and 33 times in each speech respectively. As to the number of the terms contained in each of the examples, the figures quoted below show that the prevailing form of the figure in Aeschines consists of three terms. There are altogether 120 examples of three-term polysyndeton, 37 of four-term, 8 of five-term, 4 of six-term, and 2 of seven-term. The fact that Aeschines prefers to use the three-term form rather than the more extensive forms of asyndeton shows that he was aware of the fact that a long series, whether it be of words or clauses, if used excessively, creates monotony. When grouping together the examples of polysyndeton, the connective particle has been taken into account.

a) Connection through καί. The most frequently-appearing form of polysyndeton in Aeschines is that which occurs with the particle καί where an enumeration of similar things, actions, qualities, or names of cities or of persons concerned with a particular action, takes place. Out of these, those cases in which the particle καί precedes the first term are more effective; so are those which begin with τέ ... καί.

ii) Polysyndeton of phrases II.31 τάς ἑκείνων ἐπιστολάς ... καὶ τάς ψηφίσματα τοῦ ὅμου καὶ τάς Καλλισθένους ἀνοχάς. II.75 τὴν ... ἐν Πλαταναιῶν ἐξομμαχία, καὶ τοὺς ἄγνονας τοὺς περὶ Σαλαμίνα, καὶ τὴν ἐν Μαραθῶν μάχην, καὶ τὴν ἐπ' Ὄρτεμις θυμαχίαν, καὶ τὴν Τομίδου ... στρατηγίαν. III.24 ἐπὶ τῖνος ἄρχοντος καὶ πολοῦ μνήμης καὶ ἐν τίνι ἡμέρᾳ καὶ ἐν πολὺ ἐκκλησίᾳ. Also I.6,10,52,97; II.31,47,54,III,152,176; III.44,115.

iii) Polysyndeton of clauses: I.179 οἱ δὲ νόμοι καταλαυτοῦν καὶ ἡ ὁμορραγία διαφανεῖται καὶ τὸ έδώς ἐπὶ πολὺ προβαίνει. II.11 καὶ με- μνήσομαι, καὶ δυνήσομαι εἰπένιν, καὶ διεῖς μαθήσεσθε. II.177 ἀνέρµπου παράγγειτον γεγονόμενον πολίται, καὶ τὸ νοσοῦν τῆς πόλεως δεῖ προσα- γόμενοι, καὶ πόλεμον ἐν πολέμου πολιτευόμενοι. III.35 οὕσουε δὲ ... τῶν Διονυσιακῶν νόμον, καὶ χρηστοούν τοῦ νόμου μέρει τινί ..., καὶ παρέξουται νόμον ..., καὶ λέξουσι. Also I.18,24,39,58,75,80,II.4,II.4,II.6,II.8,II.175,II.180,II.183; II.13,19,41,45,68,73,77,IOI,II.03,III.33,III.56,IV.69,IV.74,IV.75; III.27,55,57,63,67,76,89,IO9,II.3,II.23,II.25,II.44,II.46,II.53,II.71,II.216,II.255.

b) Connection through οὕτως, οὕτω, οἳ, οὕτως. The accumulation of negative particles with connectives gives an effect of vehement protestation. I

1) Polysyndeton of words: I.178 οὕτως κέρδους ... οὕτως χάριτος οὕτως ἔχοσας. II.183 οὕτως ἔρημως οὕτως σπονδῶν οὕτως τραπέζης. III.127 μῆτε λόγου μῆτε ἔργου μῆτε δόγματος μῆτε πρᾶξεως. Also III.4,II.10.

ii) Polysyndeton of clauses: I.136 οὕτως ἔριτα δικαίων φέγγω, οὕτως τοὺς καλλεῖ διαφέροντας φημὶ πεπορνεύσατι, οὕτως αὐτῶς ἐξαρνοῦμα. II.4 μῆτε δείσαι ..., μῆτε ἀγανακτήσαι ..., μῆτε' εἰς ὑπερβολὴν ἰμπλής ἁσθήναι. III.21 οὕτως ἀνάθημα ἀναθήναι, οὕτω ἐκπολείτον γενόμεσθαι, οὕτως διατέθαι τά ἐναυτοῦ. Also III.217. Cf. I.19


2) See also under figure κατ' ἀρχιν καὶ θεῶν, p.71 above.
c) Connection through ή. A small number of examples of polysyndeton are quoted below, in which similar or contrary things are separated from each other by the particle ή. The repetition of the particle directs attention to each of them individually. I.40 άποι μέν οὖν τὸν έμπόρων ή τῶν άλλων έξένων ή τῶν πολιτῶν. II.160 ποιον ήγά φήμισμα γράφας μρόνομαι, ή ποιον νόμον λόγος, ή ποιον γενέσθαι καλός, ή τίνας ύπ' ή τῆς πόλεως συνθήμας ποιησάμενος, ή τί τῶν δεδομένων περί τῆς ειρήνης έκκαλείφας, ή τί τῶν μή δοξάντων ομίν προσγράφας. III.114 ή ἀνόρδος ίσιότω ή δυνάστου ή πόλεως δημοκρατούμενης. Also I.15,91; II.40,88,115.

Polysyndeton occurs also with δέ or μέν ...δέ... δέ. Instances of this form of the figure have not been quoted here as they are considered less effective.

d) There is a form of polysyndeton in Aeschines in which an expression which has a wide sense is clarified and defined by analysis into particular cases. Such a polysyndeton has a logical rather than a stylistic character: I.4 τρεῖς εἶναι πολιτείαν παρὰ πᾶσιν ἀνθρώποις, τυραννίς καὶ ἐλλαρχία καὶ δημοκρατία. I.25 οἱ άρχαίοι ἐκείνοι δήτορες, ὁ Περίκλης καὶ ὁ Θεομιστοκλῆς καὶ ὁ Ἀριστοτέλης. I.42 δουλεῖσαν ταῖς αἰσχροῖς, ὁφοείγαν καὶ πολυτελεῖσσ δεῖπνων καὶ αὐλητρίσι καὶ ἐταίραις καὶ κόμοις καὶ τοῖς ἄλλοις κτλ. III.13 ἀρχαὶ δέ ψισσαίον ἐκείνας εἶναι ὡς οἱ θεσμοθετεῖ ἀποκληροῦσιν ἐν τῷ Ἐθνείῳ, κάκεινας ὡς ὁ δῆμος χειροτονεῖ ἐν ἀρχαιολογίας, στρατηγοῦς καὶ ἐπιφάνειας καὶ τὰς μετὰ τούτων ἀρχαίς. Also I.52; II.71; III.6.

Conversely, sometimes particular ideas, things, or names of cities or persons are followed by a general expression which includes them:

I) Cf. II.8,27,177; III.31,61 etc.
There are, finally, several passages in which polysyndeton co-operates with asyndeton. In these instances, the speech shifts from a quick pace to a slower one, or vice versa, according to whether the polysyndeton precedes or follows the asyndeton. Here are the passages: I.18,105,108; II.III; III.8,23,82,94,137,171,210.

3. Rhetorical Questions

Questions are styled "rhetorical" when they are asked not for information but for effect. Aeschines often uses questions in his speeches as a device to draw attention to a particular point, or to assist the progress of an argument, or to stimulate feelings of various kinds in his audience. Below, it is intended to analyse the rhetorical questions in his speeches according to: firstly, the proportion in which they occur in each speech; secondly, the techniques involved in their usage; and thirdly, the function which they fulfill.

a) Proportion. This is indicated in the following statistical table.

<table>
<thead>
<tr>
<th>Speeches</th>
<th>Questions</th>
<th>Loeb Pages</th>
<th>Proportion of egs. per page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>66</td>
<td>76</td>
<td>0.88</td>
</tr>
<tr>
<td>II</td>
<td>50</td>
<td>70</td>
<td>0.71</td>
</tr>
<tr>
<td>III</td>
<td>88</td>
<td>102</td>
<td>0.87</td>
</tr>
<tr>
<td>Totals</td>
<td>204</td>
<td>248</td>
<td>0.82</td>
</tr>
</tbody>
</table>

That Aeschines uses questions in the same proportion in Speech I and Speech III, is due to the fact that these speeches have a similar organisation. In Speech I, the orator makes a discussion on the legal basis of the action he brought against Timarchus which is extended over 27 paragraphs (9-36), and the rest of the speech is interspersed with discussion on laws concerning the subject-matter and with arguments on the private life of Timarchus. In Speech III (§§ 9-48), Aeschines attacks as illegal Ctesiphon's motion that at the coming Dionysia, Demosthenes should be crowned with a golden crown, after a proclamation attesting to his lifelong devotion to the state. Also, a great number of arguments are related to Demosthenes' private life. It is in those parts that Aeschines uses a kind of short question, for the sake of focusing attention and achieving clearness.

On the other hand, Speech II lacks this legal detail. It has a narrative character and moderate tone and so the questions used here, though effective, occur less frequently, on the whole, than in the two others.

b) Technique. The questions indicate a variety as regards the length of the introducing words, and the position of these words in the clause or sentence.

i) Length. Some of the questions are very short as: III.I86, πας;
I.28,διατι; I.88 τι οὖν; I.29 τι δὴ ποτε; They imply the spontaneity of every-day conversation. Others are of a moderate length consisting of one^{2} clause as I.189 τινι τ ’ ύμων οὖν εὐγνωστός ἐστιν ἡ Τιμάρχου βασιλεία; or of two^{3}, as: I.65 τίς γὰρ ύμων πάποτε εἶς τοῦ φον ἀφικιά καὶ τὰς διαπάνας τάς τοῦτων σὸν τεθεσάρμεν; Others are too long.

1) Cf. I.I5,19,22,49,68,108; II.152; III.155,163,175,209γ etc. (αβγδ etc. indicate the 1st, 2nd, 3rd etc. questions in each respective paragraph).
2) Cf. I.I4,161,164,185,189; II.129,136,162; III.131,174,200,219,247 etc.
3) Cf. I.73,88,185αβ, 188αβδ; II.66γ,92,161β,163; III.37,46,131 etc.
They are extended over a range of from three to seven clauses.  

ii) The introducing words. The majority of questions - 72 in all - are introduced by some form of τίς, τί the next most frequent introductory word is οὗ which occurs 38 times. There are 13 questions introduced by πῶς and 13 double questions by πότερον (πότερα)... ἢ while τίς, πῶς, οὗ combined with καί is found II times. Ἐπείτα introduces 12 questions: ἄρα (γε, οὖν), πόθεν, ποι, πῶς, πο, οὗ introduce between one and three questions each. Besides these, 35 rhetorical questions altogether are presented through the tone of voice alone.

iii) Position of the introducing words. In most cases, the interrogative pronoun or adverb opens the question. In seven instances it is near the beginning of the question. Cf special interest are 21 examples in which the interrogative word is postponed and stands at the end, or near the end, of the clauses or sentence. Here the orator gives emphasis to the question by revealing it suddenly and unexpectedly at the end of the sentence.

At times, the questions themselves are positioned for effect to follow one another in a cumulative form which gives the speech additional force.

c) Function. The questions are classified below according to the function

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1) Cf. I.72,158,177; II.20,86γ,87α,88,92; III.I30,152αβ,158,222 etc.  
2) I.75α; II.92,123; III.46,132α,210αε.  
3) I.154βγδε; III.136β,165αγ; III.34,53,127,166β,173,174αβ,209,222,229,241,244,259.  
they fulfil in the speech.

1) Questions to focus attention and achieve clearness. Aeschines, many times, in making a statement, or expressing a judgement, or discussing a law relating to the subject matter, gives to his speech a form of dialogue. He addresses often a brief question to himself and subjoins the reply to it at once in order to focus attention and to achieve clearness.

A statement is often split into a question and an answer. The question aims at drawing attention upon a point which follows immediately in the form of a reply: I.79 τι ἐν ἐκφράσεις; αὐριβῶς οὖδ' ὑπὶ κατεγνωστ' αὐτοῦ. III.173 πρὶ 56 τὴν καθ' ἰθέματα διά τινας ἔστιν; ἐν τριήμερῳ λογογράφῳ ἐνεπάγη κτλ. III.174 (α) πρὶ 56 ἐγνωμοσύνην καὶ λόγου δύναμιν πῶς πέφυκεν; δεινός λέγειν, κακός βιώναι. (β) έπειτα τί συμβαίνει τῇ πόλει; οἱ μέν λόγου καλοί, τὰ δ' ἔργα φαώλα. III.185 ἔστιν ζητέου τοῦ ἐν τοῖς στρατηγῶν ἰδιομαζομένων. Also I.I61,177;II.92.III.67,210c.

Below, the orator addresses a brief question to emphasise a particular point of a law concerning the subject matter and then, by the reply, he explains the point. I.15 καὶ ποιον ἄλλον (ενδομον); τὸν τῆς ὑβρεως.

I.19 καὶ πῶς λέγει; ἐν τοῖς Ἀθηναίων κτλ. I.28 (α) τίνας δ' ὅθεν ἐκτὸς δεῖν λέγειν; τοὺς αἰσχροὺς βεβιωμένας. (β) καὶ ποῦ τοῦτο δηλοῖ; "Δοκίμαια", φησὶ κτλ. (γ) καὶ τίς δεύτερον ἀπείπε μὴ λέγειν; "Ἡ τὰς στρατελάς" κτλ. III.15 τί τούτους κελεύει ποιεῖν; οὐ διακονεῖν, ἀλλὰ κτλ. III.33 ὅ δ' ἐντονωφόροι πῶς; ἀνάγωσθι τὸ φήμησμα. Also I.14,29(three examples).

As has already been noted, such questions occur only at the beginning of the speeches, where a discussion on the laws concerning the subject—


2) See p. 87
matter takes place.

Short questions of the type: τί ποτε; τί δήποτε; τίνος ἔνεκα; διατι; with the answers that follow them are used in examples which give lucidity to the speech. The orator gives the reason for an opinion he expresses: I.28... καλὰς γς, ὡς ἐγώγε φημι. διατι; ὦτι εἶ τις κτλ. I.29 δικαια λέγων. τί δήποτε; ἀνήρπετε κτλ.; or for a statement he makes: I.67 οὐκοῦν καὶ αὐτὸν ὑμῖν καλῶ τὸν Ἡγῆσανδρόν... ... διὰ τί οὖν καλῶ ἐκ τὴν μαρτυρίαν; ἔνα ὑμῖν ἐπιδείξω κτλ. III.175 εἰσὶ γάρ καὶ δειλίας γραφαὶ... τίνος ἔνεκα; ἔνα ἔκαστος κτλ. Also I.49; III.186; or to clear up a phrase in a law: III.127 τὸ δὲ μὴ μετέχειν τί ἔστων; ... οὐν ἐπὶ μεμνημέναι τῶν ἄρκων.

ii) Questions for the presentation of argument. In the following examples, questions and answers are used for the sake of argumentation:

I.154 πῶς ὄψησε τὴν ἑαυτοῦ οὐσίαν; κατεδήσακε τὰ πατρή... χαίρει δὲ τῷ συνών; Ἡγῆσανδρός ὥς ἐκ τῶν ἐστίν ἐπιτηδευμάτων; ἐκ τούτων α... ἐγὼ δὲ τὸ λέγω κατὰ Τιμάρχου, καὶ τίνα ποτ' ἔστιν ἀντιγέγραμαι; ὁμηγορεῖν Τιμάρχου πεπορνευμένον καὶ τὴν πατρίδα οὐσίαν κατεδήσαντο. ὑμεῖς δὲ τὶ ὅμωμοκατα; ὑπὲρ αὐτῶν φησίν ταῦτα ὃν ἂν ἢ ὅλω-κτις ἢ. Also I.88; III.182. The cases in which the orator connects the questions in pairs so that the second is an answer to the first, are highly rhetorical: II.136 ὑμεῖς δὲ αὐτὸς ὅμωμοκατα; πῶς ἡ ἐνέκεισθε; οὐ πάντες προσεδόκατε Ἀλλιππον ταπεινόσειν ὄρθιον... ἐπανήξεσθαι; II.165 three pairs in succession: (α) τὸν δὲ ἀγαθὸν σύμβουλον τὶ χρὴ ποιεῖν; οὐ τῇ πόλει πρὸς τὸ παρόν τὰ βελτίστα συμβουλεύειν; (β) τὸν δὲ πονηρὸν κατη-

2) Such questions and answers constitute another figure called by the Greek rhetoricians ἀποθεωσις. See Alex., III,17.3. Cf. the Latin "ratio-cinčato" (Ad Herennium IV,16,23.)
Of a syllogistic character are also 14 double questions introduced by the πότερον (πότερα)... and as stylistic factors, they elevate the style. The questions represent two opposite views. One view usually belongs to the orator and is expressed in such a way that it is going to be approved by the jury. In some of the cases a reply follows which emphasises the orator’s views. II.II8 πότερον οὖν ὁ μηδὲν προφυμηθείς ἐργάζεσθαι ἄγαθὸν δικαίος ἐστίν εὐδοξεῖν, ἢ ὁ μηδὲν δὲν ἢν δυνατὸς ἠλικιπὼν; III.53 (a) πότερα αὐτόν δεῖ χρυσῷ στεφάνῳ στεφανωθῆναι ἢ φέγγεσθαι; (β) καὶ σὲ τὸν φευγῆ καὶ παράνομα τολμῶντα γράφειν πότερα χρὴ καταρροτινᾶν τῶν δικαστηρίων, ἢ δίκην τῇ πόλει δοῦναι; III.I31 πότερα στεφανοῦσθαι σε δεῖ ἐπὶ ταῖς τῆς πόλεως ἀτυχλίας, ἢ ὑπερωρίσθαι; II.66 πότερα δὲ αὐτός εὐδοξήσων, ἢ δὲ ἐκεῖνον ὀφελήσων· ἀλλ’ ὦν ἐνήν συνότερα ἐξενέγασθαι. III.I27 πότερα τάληθες εἴπω, ἢ τὸ ἵδιον ἀκούσαί; τάληθες ἐρῶ. III.244 καὶ πότερον τοῦτον τιμῆστε, ἢ ὑμᾶς αὐτός ἀτυμωρῆτος ἐάσετε κτλ. Also II.I38αβ, I51; III.I8Iαβ, 230.

iii) Questions producing forcefulness in the speech. Under the present heading are grouped all those questions which, though they vary in meaning, as becomes apparent from what follows, are employed for one and the same function: to create a close connection between the orator and his audience by increasing the amount of forcefulness in his speeches. The questions can be roughly subdivided — in order to mark only the prominent element in their meaning — into those that are used for the sake of assertion (positive or negative) and those used for the sake of rousing various emotions.

Questions used for the sake of assertion. Aeschines often interrupts the even flow of his speech by putting an affirmation in an interrogative form: I.65 (a) τίς γὰρ ὑμῶν πόσος εἰς τοῦφον ἀφίκητα καὶ τὰς διαπάνας τὰς τούτων οὐ τεθεώρηκεν; (β) ἡ τίς τοῖς τοῦτων κάμοις καὶ μάχαις περιτυχών οὐκ ἠχθεύη ὑπὲρ τῆς κόλεως; I.188 τι δ’ οὖν ἦν ἀποδοίτο ὁ τήν τοῦ σάματος ὑβρίν πεπρακός; III.240 (α) οὐ δι’ ἐνδεικνυ χρημάτων ἐνεκα μὲν πέντε ταλάντων οἱ ξένοι θηβαῖοις τὴν ἀκραν οὐ παρέδοσαν; (β) διὰ ἐννέα δὲ τάλαντα ἀργυροῦ πάντων Ἀρκάδων ἐξεληλυθότων καὶ τῶν ἡγεμόνων ἐτοίμων ἐντων βοηθεῖν ἤ πράξεως οὐ γεγένηται; Also I.108,189; III.155.

Cases in which the questions occur in succession are very rhetorical. In the speech On the Embassy, for examples, I3 questions follow one another. Questions used instead of affirmation occur also in cumulative form: in I.158 (four examples) and in III.130–132 (seven examples). The instances in which a negative assertion is put in an interrogative form are more numerous. I.188 τινα δ’ ἄν οὕτως ἔλεηςειν ὁ αὐτὸν οὐ ἔλεησας; II.162 καὶ ποιώ δύνατ’ ἂν τις τεκμηρίῳ τοῦτο σαρώς ἐπιδείξῃ; III.45 ὅταν δὲ τις ταῦτα ἀφέλη, τι τὸ καταλειπόμενον ἐστι πλὴν οἱ ξένινοι στέφανοι; III.141 καὶ τί δεὶ τὰ πλεῖον λέγειν; III.153 τι γὰρ ἔστιν ἀναισθητον ἀνδρός παράνομα λέγοντος καὶ πράττοντος; III.241 ὅταν ἄνθρωπος αἰσχύνη τῆς πόλεως γεγονές ἐναυὸν ἐγκυμίας, τις ἂν τὰ τοιαῦτα καρτερῆσθαι ἀνοδῶν; Also I.72,91,187; II.20,66,86αβ,123,130,136,152; III.37,170,219.

Questions used for rousing various emotions. Astonishment, resulting from what precedes, is present in the following questions introduced by ἐπείτα. and εἶτα: I.130 ἐπείτα εἰ μὲν μάρτυρας παρείχθην περὶ τινος, ἐπιστεύετ’ ἂν μοι εἰ δέ τὴν ἡδὸν μάρτυρα παρέχομαι, οὐ πιστεύσετε; I.164 ἐπείτα οὐ πολλῆ κραυγῆ παρὰ τῶν δικαστῶν αὐτῷ ἀπαντήσετε; I.188

The element of appeal to the judges' opinion is prominent in the following: I.70 (β) εἴπατε μοι ... ὡστὶς αὐτῶν κατήχουν πρὸς ἤγησαν-δρον, οὐ δοκεῖ ὡμὲν πρὸς τὸν πόρνον πεπορνεύσασθαι; II.92 (β) ἐδυνάμην ἄν οὖν ἐγὼ σῶσαι κεραυνέπτην ὃς πρὶν ἐμὲ ἐξορμᾶν οὐκοθεν ἀπωλέσαι; Also I.70γ6; II.87, 88, 92γ, 219, 143; III.179, 250, 259.

The appeal to the judges' opinion assumes an aggressive tone here: I.185-6 (α) τίς οὖν ὅμων γυναῖκα λαβὼν ἀδικοῦσαν τιμωρήσεται; (β) ἢ τίς οὖν ἀπαλλευτος εἶναι ὁδηγεῖ ... συμβοῦλῳ κράσμους; (γ) τίνα δ' ἔχων ἔκαστος ὅμων γνώμην ἐπάνειςν οἶκασθε ἐκ τοῦ δικαστηρίου; III.46 καί τίς ἄν ὅμων τολμήσει τοσαύτην ἀνελευθερίαν καταγωγὴν τοῦ δήμου τοῦ Ἀθηναίων; III.153 ὡμείς δὲ, ἢ ἴδι., οὐκ ἀπεξένεσθε, εἰ μελ. III.232 (β) καὶ ... τοὺς μὲν τὰς τῶν ἄρχων γραμμάτων ἀληθομένους ἀτιμοῦτε, ἄν δ' αὐτοὶ μισθοῦ πολιτευόμενον σύνιστε, στεφανάσετε; Also I.73, 113; II.158.

At times, questions are used instead of sharp commands: III.235 οὖν ὑφ' ὅμων αὐτοίς ἔξετε τοὺς πολιτευόμενους; οὐ ταπελνώσαντες ἀποπέμπετε τοὺς νῦν ἐπηρμένους; οὐ μεμνησθ' ὅτι οὔδεις πότε ἐπέθετο πρὸ τερεν δή-μου καταλῦσει πρὶν ἄν μεῖξον τῶν δικαστηρίων ἰσχύσῃ; III.253 οὖν ἀποπέμψεσθε τὸν ἀνθρώπον ὡς κοινὴν τῶν Ἴλληνων συμφοράν; ἢ συλ-λαβόντες ὃς ἀρστήν τῶν πραγμάτων, ἐκ' ἀνομάτων διὰ τῆς πολιτείας πλέοντα τιμωρήσεσθε?

iv) Questions connected with other figures. Several questions are connected with other figures, namely with apostrophe, ethopoeia and dias- porses.

Some times, the orator makes a personal attack against his opponent.

I) For the metaphor included in this examples, see, The Letter of Pliny, IX.XXXVI.12.
combining questions (usually strings of questions) which express feelings of indignation or scorn with apostrophe. Hermogenes mentions such a combination as a different figure which he calls: "τὸ κατ’ ἑρώτησιν ἐξ ἀποστροφῆς" and which produces forcefulness in the speech. III.167 (γ) σφ θεταλοδείς ἀφιστάναι; (δ) σφ γάρ ἃν κόμην ἀποστήσειας; (ε) σφ γάρ ἃν προσέλθος μή ὑπ πρός πόλιν, ἀλλά πρός οἰκίαν, ὃπου κίνδυνος πρόσεστιν; III.210 ὅλως δὲ τί τά ὀδύμα; (β) τίς ἡ κραυγή; (γ) τίς ὁ τόνος τῆς φωνῆς; (δ) οὐχ ὁ μὲν τὴν γραφὴν φεύγων . . . Also II.86, 92,93,151, III.163,166,200,242,244.

In a few instances, questions are found connected with ethopoeia expressing a disposition towards mockery: I.I30 οὐχ ἐμα τού πομα λέγεται καὶ τὸ ἐρωτὴμα ἐρωτάτε "Ποίος Τίμαρχος; ὁ πόρνος;" I.164 τίς γάρ οὖν ἔρει; "Ἔσεϊτα ἐμβάλλεις εἰς τὴν ἄγοραν, ἡ στεφάνοι, ἡ πράττεις τι τῶν αὐτῶν ἡμῖν;" Also III.209.

In the following questions, which constitute the so-called figure "diaporesis", the orator appears to speak with emotion. II.167 ποτ γάρ ἡ πότε αὐτῶν ἡ πρὸς τίνας, παραλικόν τῇς τῆς ἡμέραν μνησθέσομαι; III.127 πότερα τάληθες εἶπο, ἡ τὸ ἥσιστον ἀκούσα;

4. Hypophora–Anthypophora

Hypophora has a similar form to that of questions. In hypophora, the orator conducts a fictitious dialogue for the sake of argument. An imaginary objection (ὑποφορὰ), raised by the opponent or by one of the listeners,

2) Hermog., II,322.3.
3) Aps., I,406.3.
4) Tib., III,77.4: 'Ὑποφορά δὲ ἐστιν ὅταν μὴ ἐξῆς προβαίνῃ ὁ λόγος, ἄλλ' ὑποθεῖς τί ἡ ὡς παρὰ τοῦ ἀντιδίκου ἡ ὡς ἐν τοῦ πράγματος ἀποκρίνεται πρὸς αὐτῶν, ὡσπερ δύο ἀντιλεγόμενα πρόσωπα μιμοῦμενος.
is refuted immediately by the orator (ἀνθυποφορά).

Of hypophora in Aeschines, 13 examples have been found, out of which 5 occur in the speech Against Timarchus, and 8 in the speech Against Ctesiphon; no example occurs in the speech On the Embassy. This may be partly due to the fact that argument, where the figure usually appears, takes up little space in this speech, and partly due to the fact that the figure has an artificial character which does not suit a speech which aims at gaining the audience's sympathy by its natural tone.

In II of the examples, the objection is introduced by a phrase of the type εἰ γάρ τις ὑμᾶς ἐρωτήσει, or a simple ἄλλα, or ναί, ἄλλα, which the Greek rhetoricians call ἐπαγγελλα τῆς ἀναφορᾶς.

Objection introduced by:

a) a phrase: I.80 εἰ δὲ τις με ἔρωτο ὑμῶν: "Εἰ δὲ τις οἶσθα, εἰ ἡμεῖς ἂν τοῦτον κατεψηφισθήσατε;" εἰ'ποιμ' ἂν' "Ἀδίστη πεπαρησιασθέ μοι καὶ διελλε-χθε." (a typical example of hypophora in its complete form). III.21 ὡ 'Ὀρδηλείς' ὑπολάβοι ἂν τις, "ὅτι ἥρξα, μὴ ἀποδημήσως;" ὕνα γς μὴ προλαβὼν χρήματα τῆς πόλεως ἢ πράξεις δράσιμου χρήση (a very rhetorical example. The listener is presumed to be surprised because of that which the orator has said before, and his surprise is expressed by the interjection ὡ 'Ὀρδηλείς'). III.178 triple hypophora εἰ γάρ τις ὑμᾶς ἐρωτήσει, πότερον ὑμῖν ἐνδοξότερα δοκεῖ ἢ πόλις ἡμῶν εἶναι ἐπὶ τῶν νυνὶ καιρῶν ἢ ἐπὶ τῶν προγόνων, ἔπαντες ἂν ὁμολογήσατε, ἐπὶ τῶν προγόνων. ἄνδρες δὲ πότερον τότε ἀμέλειαν ἂν τῇ νυνὶ; τότε μὲν ὑλαι-

1) On hypophora in its full form, see Hermog. II, 207.8
b) A simple ἄλλα: I.109 ἄλλα καὶ ἀυτῶν μὲν ἄρχων φαῦλος ἦν, μετὰ πλειονοῦν ἐξ ἐπιεικῆς, πόθεν; οὗτος, ὥσπερ ἢ. Ἀ., κτλ. I.113 ἄλλα περὶ μὲν τὰς κληρονομικὰς ἀρχὰς ἐςτι τοιοῦτος, περὶ δὲ τὰς χειροτονητὰς βελτίων, καὶ τίς ὑμῶν οὐκ οἴδεις ὡς περιβοήτως ἔξηλέγχων κλέπτης ῥω; πεμφθεὶς γὰρ ὑπ’ ὑμῶν κτλ. Also I.164,105.

c) ναι, ἄλλα. In the following, #examples, all of which belong to the speech Against Ctesiphon the figure assumes a natural form. One ναι announces the objection which is introduced by ἄλλα. This form seems to be an imitation of every-day conversation: III.34 ναι, ἄλλα χαλκοῖς καὶ ἀδαμαντίνοις τεῖχεσιν, ὡς αὐτὸς ψηλῆ, τὴν χώραν ἡμῶν ἐτείχισε, τῇ τῶν ἐδώμενων καὶ θεβαίων συμμαχίᾳ. ἄλλα, ὥς ἢ. Ἀ., περὶ ταῦτα καὶ μέγιστα ἡδίνησθαι καὶ μᾶλλον ἡγούμεθα. III.168 ναι, ἄλλα δημοτικός ἐστι. ἂν μὲν τοῖνυν πρὸς τὴν εὑρημαίνᾳ αὐτοῦ τῶν λόγων ἀποβλέπῃς, κτλ. Also III.22,28.

The following two examples gain additional liveliness as the imaginary listener’s objection assumes the interrogative form. In both cases the protasis is omitted: III.20 οὐκ ἢ παζασφανοθήσεται ἢ βουλή ἢ ἢ Αρείου πάγου; οὐδὲ γὰρ πάτριον αὐτῶς; οὐκ ἢ πολιτιμοῦνται; πάντα γε, ἀλλ’οὐκ ἀγαπῶσιν, ἐὰν τις παρ’ αὐτῶς μὴ ἀδίκη, ἀλλ’ ἐὰν τις ἐξαμαρτάνη, κολάξουσιν. III.22 "καὶ πῶς ἢ γέ μηθὲν λαβῶν μὴ ἀναλά­σας ἀποίησε λόγον τῇ πόλει;" αὐτῶς ὑποβάλλει καὶ διδάσκει ὁ νόμος ἢ χρή γράψειν.

5. Apostrophe

Apostrophe as a figure of thought is defined by the ancient rhetoricians both in a wide and in a narrow sense. In a wide sense it is
defined as the act of turning from one person to address another; in a narrow, as the act of turning from the judges to address the opponent.

In the present work, apostrophe covers two cases: that in which the orator turns from the jury to address the opponent; and that in which he makes an invocation.

42 examples of apostrophe are to be found in Aeschines of which 9 belong to the speech Against Timarchus, 14 to the speech On the Embassy, and 19 to the speech Against Ctesiphon. The difference in the occurrence of apostrophe between the first speech, on the one hand, and the second and third, on the other, can be explained by the fact that the orator uses the figure in argument, especially where it assumes an emotional tone; such a subject as the trivial character of a statesman does not allow of an elevated, emotional tone. Apostrophe is more suitable for subject matter which is related to the orator's personal morality, as in the speech On the Embassy, or to national misfortunes, as in the speech Against Ctesiphon.

The examples of the figure have been grouped according to their main function into: those which express challenge; invective; dramatic tone; and argument.

a) Challenge: I.121 τόλμησον γάρ εἰς τοὺς δικαστὰς βλέψας εἴπετιν ἂ προσήμει ἄνδρι σώμοι τὰ περὶ τὴν ἡλικίαν· κτλ. II.127 κἂν φῶσιν

I) Σον., III,165.13: ἀποστροφῆ, ὅταν ἀφ' ἔτερου πρὸς ἄτερον πρόσωπον ἀποστρέψωμεν τὸν λόγον.
2) Τίτ., III,8,28: ἀποστροφῆ δὲ ἔστιν ὅταν ἀπὸ τῶν δικαστῶν πρὸς τὸν ἀντίδικον ἀποστρέφῃ τις τὸν λόγον.
3) All the cases in which the orator addresses the jury in the form of ὅ ἄνδρες Ἄθηναιοι or the Clerk of the Court, or a witness, through the imperative of the 2nd. or 3rd. person singular, have been omitted on the grounds of being conventional and of having no stylistic significance.
d) Argument: II.142 εἰ γὰρ τι τοῦτων ἀληθῶς ἦν ὄν σὺ λέγεις, κατηγροῦν ἂν μου Βοιωτῶν καὶ ὅσιόν σὺ φευγοντες κτλ. II.163 οὐκοῦν εἰ μὲν ἔτη- γων φευδῆ μου κατηγορεῖς εἰ δὲ ὁρθῆς ἦμεν τῆς πατρίδος οὐσίς, ...

συνήδον ... τὸν παιᾶνα ... εὐσέβουν, ἄλλ' οὖν ἡδίκουν καὶ θυμαίως ἂν σφυκοῖν. Also I.75-76; II.86, I23, I25-26, I38-41; III.53, 236-37, 242-44.

Of special interest is the apostrophe in I.29 which contains a scornful meaning. Such a form of apostrophe appears where the speech assumes the form of a dialogue.

Finally, the apostrophes in I.127, I41, exemplify a conventional form of the figure where the orator includes the address as part of his conversation. In I.18, the orator turns abruptly to Timarchus with an apostrophe mid-sentence, then continues with his discussion on the law.

VI. FIGURES OF DRAMATIC EFFECT

Nothing shows so clearly the traces of drama's influence on Aeschines' style as personification, ethopoeia and diatyposis. These figures - singly, or in conjunction with others - used with a sense of appropriateness, constitute an important means that enables the orator to give variety and animation to his speeches.

I. Personification

The term, personification, here covers all those cases in which life-less objects and abstract notions are represented deliberately by the orator as people, by acquiring human qualities, or by acting or suffering as human beings. The figure, which is a characteristic of a more elevated prose style, originated in poetry and was introduced into Attic prose through Ionic prose and through sophistic oratory.

After Antiphon, Aeschines uses personification more frequently

I) Among the figures of dramatic effect, metaphor ought to be also included, but it has been omitted here since it was thoroughly treated by W.R. Fraser in his doctoral dissertation: Metaphors in Aeschines the Orator, Baltimore, 1897.
2) For a thorough study on personification in orators, see R.S. Radford: Personification and the use of Abstract nouns in the Attic Orators and Thucydides, Diss., Baltimore, 1901.
3) Cases in which the idea of personification is not obvious, such as those of technical terms (νόμος, ἔπιστολή, φήμισμα) associated with verbs of telling, showing, and so on, have been omitted.
than any other orator. A total number of 68 examples of deliberate
personification are quoted below in full or by reference, out of which
15 belong to the speech Against Timarchus, 19 to the speech On the Em-

bassy, and 36 to the speech Against Ctesiphon. The difference in the
occurrence of personification between the speeches is related to the
subject matter and indicates the difference in the dignity of style from
one speech to another. Beside the fact that personification contributes,
in general, to the elevation of style, it is also used by Aeschines
to arouse emotions in his speeches. Such passages with elevated style
and heightened emotions are more prolific in the second speech than in the
first, and more abundant still in the third speech than in the other two. 3

Aeschines shows a variety and boldness in personification which
suggests the following classification.

a) Personification of mythological conceptions; I.127-9 περὶ δὲ τῶν ἄνθρωπων βλέψι καὶ τὰς πράξεις ἀφενός τις ἀπὸ ταθυμάτου πλανᾶται φή-

µη κατὰ τὴν πόλιν, καὶ διαγγέλλει τοῖς πολλοῖς τὰς ἱδίας πράξεις, πολ-

λα δὲ καὶ μαντεβέται περὶ τῶν μελλόντων ἑσσεθαὶ. The personification
here strengthens the argument which aims at stimulating the religious
feeling of the jury. The orator presents the abstract notion φήµη
with the solemnity and authority of a goddess who walks about the city
and noises abroad personal secrets. Cf. I.130; II.144. In the same cate-
gory are the following examples: I.140 Ἀρµόδιον καὶ Ἀριστογέτονα

I) Cf. R.S.Radford's (op. cit., p.5) statistical table on the use of non-
personal subjects in the orators, Herodotus and Thucydides.
2) Cf. §§ I33, I37, I56, II, 259 etc.
3) Cf. the difference in apostrophe p. 97 above.
4) Cf. Donald B. King, Appeal to Religion in Greek Rhetoric, The Classical
b) Personification of abstract nouns. More numerous are the examples of personification in which abstract nouns, by becoming the subject of verbs of action, are represented as people. Such personification, which characterises an advanced stage of the Greek language, contributes mainly to the dignity of style:

In most of the examples, the abstract noun becomes more complex by being accompanied by an adjective, a prepositional phrase, or a second abstract noun which depends upon it as a genitive. Such cases contribute more to the elevation of style:

c) Personification of technical terms. Legal and political terms are often personified by orators. This kind of personification is less effective, and in many cases the metaphorical meaning inherent in it can scarcely be recognized as such. But in Aeschines, examples are found of such personification which gives grandeur to his style:

I.125

Less effective examples of personification of technical terms occur in the following passages:
I.14, 67, 116; II.92, 128, 34, 184; III.4, 15, 28, 37, 196, 246, 250. Cf. II.60, 98.

d) Personification of concrete nouns: I.123 οὐ γὰρ τὰ οἰκήματα οὐδὲ αἱ οἰκήσεις τὰς ἐπωνυμίας τοῖς ἐνουκημάσι παρέχουσιν. II.131 τὸ αὐτὸ (καὶ ἡμεῖς) θυμήσει τὸ τά πράγματα καὶ καθελέ. Also III.244.

A poetic colour is contained in the personification of πόλις in III.222 ἐφ᾽ οἷς ἡ πόλις ἐμπράτω καὶ ἐθηματα. Finally it only remains to mention here the two examples of personification in §§ 259, 260 of the speech Against Ctesiphon which contain traits of Assiatic style.

2. Ethopoeia

The term ethopoeia is used here as a figure of thought and thus is restricted to just those cases where a fictitious speech is attributed

I) Pliny (Letters IX.XXVI. II,) quotes this example among others — including those of Demosthenes — as being of equal force and consequently worthy of praise as a factor of grand style.
to a living person for rhetorical effects.\textsuperscript{1}

Aeschines exploits ethopoeia\textsuperscript{2} thoroughly as a device for both style and argument.

In the following, the orator puts into the mouth of the jurors a fictitious speech as an answer to Demosthenes' assertion that he is not subject to an audit because the money he spent on the repair of the walls was a gift to the city: III.23 ὅταν τοίνυν μᾶλλον ὑπαξιοῦται διπολίμοι, λέγων ὡς διὰ τὴν ἐπίδοσιν οὐκ ἔστιν ὑπεδῶνος, ἔκεινο αὐτῷ ὑποβάλλετε· οὐκ οὖν ἐχρήκει σε, ὡς δημόσιονεσ, ἔδωκε τὸν τῶν λογιστῶν κήρυκα κηρύξαι τῷ πάτρῳ καὶ ἐννοομόν κήρυγμα τούτο, "Τὰς μοι πληρέσται κατηγορεῖν;": ἔσον ἐφύσητησαι σοι τὸν βουλόμενον τῶν πολιτῶν, ὡς οὐκ ἐπέδωκας, ἀλλ' ἀπὸ πολλῶν ἄν ἐχεῖς εἰς τὴν τῶν τειχῶν οἰκοδομίαν μικρὰ κατέθηκας, ...μὴ ἐφαρμακὸ τὴν φιλοτιμίαν, μηδὲ ἐξαίροντι τῶν ὑιοκατάς τὰς φήσεις ἐκ τῶν χειρῶν, μηδ' ἐξημοσύνην τῶν νόμων, ἀλλ' ἐστερος πολιτείου. Ταῦτα γὰρ ὅρθοι τὴν δημοκρατίαν. The point which Aeschines stresses here is that the laws must be respected in any case.\textsuperscript{3} Consequently the jurors must not accept any excuse for anybody who overrides the laws. But such a suggestion — if made unfeignedly — would sound to the jurors like a suggestion to remember their duties, and would provoke their reaction.\textsuperscript{4} By putting the answer, through ethopoeia, into the mouth of the

\textbf{I) Alex.}, III,21.24: Ἡθοποιια δὲ ἐστιν, ὅταν ὑπάρχοντα πρόσωπα τιθέντας λόγους τινὰς αὐτοῖς περιτιθέμεν πρός το πιστοτέροις αὐτοῖς δεδομέναι εἰς αὐτοῖς ἔλεγομεν αὐτοῖς.\textsuperscript{ Cf. Aps.}, I,387.22.


\textbf{3) Cf. C.M. Bowra, Sophoclean Tragedy, Oxford, 1944, p,83.}

\textbf{4) Blass (III,2,p.245) remarks on this example that "Aeschines introduces an insinuation under this mask (sc. ethopoeia) which he perhaps did not dare to express personally."}
jurors, the orator achieves two things: he refutes his opponent's argument, and, at the same time, he stresses the point he wants to make to the jurors. Of similar tone to the above are also the examples of ethopoeia in III.23, 208, 209.

Sometimes, the orator through ethopoeia displays his own morality. He puts into the mouth of his opponent: principles which he would practice had he faced the same circumstances as his opponent, by a technique such as: ἐχρῆν... εἰπεῖν. III.211 ὥν ἐχρῆν, εἶ καὶ μανεῖς ὃ δήμος ἢ τῶν καθεστημένων εἰπεῖλησμένος, ἐπὶ τοιαύτῃς ἄμαρτίας ἐβολεύτο τοις στέφανοις αὐτῶν, παρελθόντα εἰς τὴν ἐκκλησίαν εἰπεῖν:"Ἀνδρεῖς Ἀθηναῖοι, τὸν μὲν στέφανον δέχομαι, τὸν δὲ καιρὸν ἀποδοκιμάζω ἐν ὑμῶν κήρυγμα γίγνεται· οὐ γὰρ δει, ἐφ' οίς ἡ πᾶλις ἐκεῖρατο, ἐπὶ τούτοις ἐμέ στεφανοῦσθαι; or more directly by a challenging apostrophe in I.121.

Aeschines is at his best when he uses ethopoeia to caricature Demosthenes' character. In the following, by combining diatyposis with ethopoeia, he represents Demosthenes as the incarnation of professional shrewdness: I.175 ἀλλ' ὑπολαμβάνεις' ὄραν εἰπεῖλησμένα ἀπὸ τοῦ δικαστηρίου οἴκαδε καὶ σεμευσόμενον ἐν τῇ τῶν μειρακίων διαστριβή, καὶ διεξόντα, ὡς εὖ τό πράγμα ὑφελεύτο τῶν δικαστῶν. Ἡ ἀπαγωγὴ γάρ αὐτοῦ ἀπὸ τόν περὶ Τίμαρχον αἰτίων, ἐπέστησα φέρων ἐπὶ τόν κατήγορον καὶ ἀδίκητον καὶ ὁμιλείς, καὶ φώβους ἐκχύτησα τοῖς ἀκρωμένοις, ἦσθ' ὃ μὲν φεύγων κατηγόρει, ὃ δὲ κατηγορῶν ἐκρίνετο, οἱ δὲ δικασταὶ, δὲν μὲν ἦσαν κρίται, ἐπελάθοντο, δὲν δ' οὖν ἦσαν, περὶ τούτων ἦκονον."The language attributed to Demosthenes in this example is so much in accordance with the rules of appropriateness that a reader, meeting this passage in

isolation, could very well mistake it for an excerpt from one of Demosthenes' speeches. Similar examples of ethopoeia occur in III.202 and III.209, and in two passages (§§74 and 130) in the first speech, very short examples of the figure are used, but this time, to direct the ridicule not against Demosthenes, but against Timarchus.

3. Diatyposis

The term "diatyposis" is used to denote that particular kind of description in which a writer represents the circumstances of an action so vividly that he brings it before the eyes of his audience. Aeschines among the orators is a master of this figure. Even Blass, who looks at him with a somewhat prejudiced eye, is forced to admit that as an orator in ethopoeia, diatyposis and so on, he is "unzweifelhaft bedeutend und nicht minder reich als Demosthenes".

Before the examples of this figure are quoted, two remarks can be made about Aeschines' use of diatyposis: the first concerns the technique involved in presenting the figure; the second refers to the frequency of occurrence of diatyposis through the three speeches. All the examples have in common a certain formula for the presentation of the figure; in most cases, Aeschines introduces the figure by asking the jurors to exercise their imaginations or memories as follows: νομίσας ὅραν, ταῖς διανοϊκαῖς ἀποδείξασθαι, τῇ διανοϊᾳ ὑπολάβητε etc.

The examples of diatyposis occur in the first and third speeches.

2) III, 2, p. 243.
3) On Blass' prejudice against Aeschines, see Dobson, p. 193; and G. Kennedy, op. cit., p. 245.
only. In the third speech are found the best examples of diatyposis in Aeschines, in which every dramatic nuance of the figure is most fully exploited to give elevation to the style, as the following demonstrates: III.153–55 γένεσθε ὅ μοι μικρὸν χρόνον τὴν διάνοιαν μὴ ἐν τῷ διωμαστηρίῳ, ἀλλὰ ἐν τῷ θεάτρῳ, καὶ νομίσασθ᾽ ὅραν προϊόντα τὸν κήρυκα καὶ τὴν ἐν τῷ φησίσματος ἀνάρρησιν μέλλουσαν γλυκεῖσθαι, καὶ λογίσασθε πάτερ᾽ οὔτε θεὸς οἰκεῖος τῶν τελευτησάντων πλεῖον δίκυρα ἀρήσειν ἐπὶ ταῖς τραγῳδίαις καὶ τοῖς ἡρωικοῖς πάθεσι τοῖς μετὰ ταῦτ᾽ ἐπεισδοθείσαι, ἢ ἐπὶ τῇ τῆς πόλεως ἀγνωσσόν... καὶ γὰρ ἐὰν αὐτή ὠιεῖ ἡ τά ἐν τῷ φησίσματος προστάγματα, ἀλλ᾽ οὐ τῷ γ᾽ ἐν τῆς ἄλυσείας ἀληθῶς σωματεύεται, ἀλλὰ τάναντι δόξει τῇ τοῦ κήρυκος φωνῇ φθιγγεῖσθαι, ὅτι τῶν τῶν ἀνδρῶν, εἰ δὴ καὶ συντός ἀνήρ, στεφανός ὁ δήμος ὁ Ἀθηναίων ἀρετῆς ἔνεκα - τῶν κάσιστον, καὶ ἀνάργαθιας ἔνεκα - τῶν ἀνανδρῶν καὶ λειλοπότα τὴν τίξιν. Then, after an intervening apostrophe coloured with a dramatic tone, the orator, using the same figure in § 157, transfers his audience from the theatre of Dionysus to Thebes to witness in their mind's eye, the disaster of the city and the calamity of the Thebans dragged into slavery as a result of Demosthenes' rash leadership.1  

instead of any other remark on the effectiveness of this example, what
C.F. Matthaeus comments on it: "Nonne, qui haec legit, urbis vastatae
imaginem concipiit, murorum fragorem et collapsum audit, domiciliorum
furentem flammam videt, infantum, feminarum et senum imbecillitatem
dolet, fortunae commutationem timet, lacrimarum et supplicationum vi
ad misericordiam et auxilium ferendum commovetur, alienam miseriam
putat suam, illorum hominum sensus induit, eosque ante oculos, miser-
andum spectaculum, versari existimat? Ergo sine dubio Aeschines eviden-
tiae laude clarus haberi debet."

Two more examples of diatyposis, which aim at working on the
emotions of the jury, have been found in this speech, one of which occurs
in § 244, and the other in the peroration §§ 257-59 which deserves to be
quoted here on account of its bold imagination: 8ταν δ' ἐπὶ τελευτῆς
ηθή τοῦ λόγου συνηγόρους τοὺς κοινωνός τῶν δωροδοχημάτων αὐτῷ παρα-
καλῇ, ὑπολαμβάνετε ὅραν ἐπὶ τοῦ βήματος, οὐ γὰρ ἐστικοῦ ἐγὼ λέγω,
ἀντιπαρατεταγμένους πρὸς τὴν τοῦτων ἀδέλεγεαν τοὺς τῆς πόλεως εὐερ-
γέτας, ἐδώνα μὲν τὸν καλλίστοις νόμοις κοσμήσαντα τὴν δημοκρατίαν,
... ἀδεόμενον ὦμῶν μηδενί τρόπῳ τοὺς δημοσθένους λόγους περὶ πλεονος
ποιήσασθαι τῶν ὄρκων καὶ τῶν νόμων, ἅμιστελθὴν δὲ τῶν τοὺς φόρους
tάξαντα τοῖς Ἑλλησὶν, ... σχετιλάζοντα ἐπὶ τῷ τῆς ἀκαίριοτης προ-
πολαιμισμῷ, ... ἔθεμιστοκλέα δὲ καὶ τοὺς ἐν ἁραβᾶνι τελευτήσαντας
καὶ τοὺς ἐν Πλαταιαῖς καὶ αὐτοῖς τοὺς τάφους τοὺς τῶν προγόνων οὐ̈
οί̈σδε στενάξειν, εἰ ὁ μετὰ τῶν βαρβάρων ὀμολογῶν τοῖς Ἑλλησὶ̈ν ἀντι-
παρατέτειν στεφανωθῆσεται; Such an example of diatyposis verifies Longinus:

2) Alex., III, 19, 14 quotes this passage as an example of prosopopoeia, as
does Blass, III, p.243. It is classed here as diatyposis because of the
technique employed and because the imaginative force of the example exceeds
that usually expected in simple prosopopoeia.
remark on the figure and its function in oratory: "What then is the use of imagination in rhetoric? It may be said generally to introduce a great deal of vigour and emotion into one's speeches, but when combined with argumentative treatment it not only convinces the audience; it positively masters them".

While in the speech Against Ctesiphon, Aeschines employs diatyposis to work on the emotions of the jury, in the speech Against Timarchus, he employs it to create dislike against his opponent. The figure, combined with ethopoëia, gives rise here to derision rather than to heightened emotions. A very characteristic example of such a derisive effect is the following: I.161-164 καὶ τίς ἄν λόγος ἐκατέρω φανεῖ; μὴ γὰρ ὑπὸ ἐμοῦ λεγόμενον, ἀλλὰ γιγνώμενον τὸ πράγμα νομίσασθ' ὀραν.

ἐστι γὰρ ὁ μὲν μεθοδέαμενος δίκαιος εἰς τὸ πράγμα, ὁ δὲ μεθοδεύεις ἅλυκος καὶ μὴ βέβαιος, ἦ πάλιν τουναντίον ὁ μὲν μεθοδεύεις μέτριος καὶ ποιῶν τὸ ὄμολογμένα, ὁ δὲ τὴν ἥλικιαν προλαβὼν καὶ μεθοδέαμενος ἐφεύσθω καὶ δικασταὶ ὑμᾶς αὐτοῦς ὑπολάβετε καθῆσθαι. οὐκοῦν ὁ πρεσβύτερος, ἀποδοθέντος τοὺς ἰδίας αὐτῷ καὶ λόγου, κατηγορών μετὰ σπουδῆς, βλέπουν ὤηλοντί πρὸς ὑμᾶς, λέξει. "Ἐμιθωσάμην, ἐκ α.' Λ., Τίμαρχον ἔταρείν ἐμαυτῷ κατὰ τὸ γραμματεῖον τὸ παρὰ Δημοσθένει κεῖμενον! οὐδὲν γὰρ κωλύει οὕτως εἰρήσθαι. ὃ δ' οὗ ποιεῖ τὰ ὄμολογμένα! ... Ἀλλ' ὁδ' οὕτως, ἀλλ' ὁ μεθοδεύεις διώκεται. λεγέτω ὅπως παρελθὼν, ἢ ὁ σοφός ἐκατάλος ὑπὲρ αὐτοῦ, ἢ ν' ἑποῦμεν τὸ ποτ' ἔρει. "Ἀνδρεῖς δικασταὶ, ἐμιθωσάμεν μὲ ἔταιρεῖν αὐτῷ ἄργωριῶν διστασιοποιοῦν οὐδέν γὰρ ἐναφέρει. "καγὼ μὲν ἀπαντᾷ καὶ πεποίηκα καὶ ἐτὶ καὶ νῦν ποιῶ κατὰ τὸ γραμματεῖον, ἢ χρὴ ποιεῖν τὸν ἔταιρουντα οὕτως ἐξ ὑπὲρβαίνει τὰς συνθήκας κτλ. Notice here how the

orator insistenty repeats all the sordid details of the imagined contract in order to impose on the audience's subconscious the notion of hiring — an essential point in the case — and, for this reason, the verb μισθοῦσα occurs 8 times in different forms. Similar, but less effective, examples occur in the same speech, in §§ 49, 78 and 79.

In the second speech, Aeschines has certain clear-cut aims in the case which call for a more direct treatment of the subject and in such a context, diatyposis might be considered inappropriate. Here, Aeschines is on his guard and needs to gain the audience's sympathy, whereas in the first and third speeches, he wants to arouse their feeling of antipathy against his opponent for which purpose diatyposis is an ideal device.

Connected with the subject of diatyposis, are those passages in all three speeches which depict, by a particularly apt participle, adjective, adverb or verb, the striking characteristic of a man, with such vividness that it is possible — from this specific detail — to assess the complete character of the person — as the orator wishes to represent it, as exemplified by: I.132 ἀναβήσεται δ᾽ἐν τῇ ἄπολογίᾳ καὶ τῶν στρατηγῶν τίς, ὡς ἀκοδώ, ὑπιτάξων καὶ κατασκοποῦμενος ἑαυτόν, ὡς ἐν παλαιστραῖς καὶ διατριβαῖς γεγονός. II.43 ἀνακρητῆς ὁ Σίσυφος ὅσσα τὰς χεῖρας κτλ. II.49 ἐφ᾽ ἀπειρὸν ὅμην ἀνισταταὶ τελευταῖος ἀμοιβαίᾳς καὶ τερατευσμένος, ὡσπερ εἶσθε, τῷ σχῆματι καὶ τρίφας τὴν κυβαλήν κτλ. III.164 τὴν δὲ σὴν ἀπόθαν ἕν πάλις οὖν ἐχώρει καὶ τὰς ἐπιστολάς ὡς ἐξηρτημένος ἐν τὸν ὀμφαλὸν περιήρεις, ἐπιδεικνύων τις τὸ ἐμὸν πρόσωπον ὡς ἐκπεπληγμένου καὶ ἀθυμοῦντος. III.167 καὶ πάλιν ὅτε κύκλῳ περιβιβάζον οὐκοῦν ἐπὶ τοῦ βῆματος ἔλεγες ὡς ἀντιπράττων Ἀλεξάνδρῳ.

"Ομολογῶ τὰ Δακωνικά συστήσαι, ὀμολογῶ Θεταλοῦδ καὶ Περραιβοῦδ.
It is interesting to notice that there are more examples of this method of attack in Speech II than in the other two speeches, which justifies the comment made earlier that the content of the second speech dictates a direct approach in which points have to be made concisely, clearly and unaffectedly.
VII. OTHER FIGURES

I. Oaths

In the second and third speeches, oaths appear only rarely: 2 in On the Embassy, and 8 in Against Ctesiphon, but in the first speech - perhaps because of the intensified moral earnestness of the orator - 16 occurrences have been noted.

The examples of oaths are classified below according to 3 main types:

a) νὴ + accusative. Used only in affirmations:
   νὴ Δία (I.28,98;III.172,217)
   νὴ τὸν Ποσείδω (I.73)
   νὴ τοῦς θεοὺς (II.130)
   νὴ τοῦς θεοὺς τοὺς 'Ολυμπίους (III.228)
   νὴ τὸν Δία καὶ τὸν 'Απόλλω (I.81,88,108)

b) μᾶ + accusative. Used only in negations:
   μᾶ Δία (I.61,69)
   μᾶ τὸν Δία τὸν 'Ολυμπίον (I.55,76;III.255)
   μᾶ τὸν Διονύσιον (I.52)
   μᾶ τὸν 'Πραγμάτα (I.88;III.212)
   μᾶ τοῦς θεοὺς τοὺς 'Ολυμπίους (II.182)

c) πρὸς + genitive. Used in imperative and interrogative sentences:
   πρὸς θεῶν (I.75;II.102;III.61)
   πρὸς τοῦ Δίδυς (I.79)
   πρὸς τοῦ Διδύμα καὶ θεῶν (I.87;III.156)
   πρὸς τοῦ Διδύμα καὶ τῶν ἄλλων θεῶν (I.70)

I) The term "oaths" denotes here those exclamations to a god or goddess which are used for effect, and not real oaths used in testimonies.
Although the μά and πρός forms occur frequently in tragedy, apart from one example in Aeschines' speeches (III.156), they do not retain their original tragic tone in his speeches but constitute, rather, a conversational element in his style.

2. Prodiorthosis – Epidiorthosis

Prodiorthosis and epidiorthosis are two rhetorical devices with similar form and effect. In the first, the orator, suspecting that what he is about to say is likely to offend the sense of decency of his audience, seeks their good-will by assuming an apologetic tone. Epidiorthosis also involves the orator in amending something he says, but here the amendment comes afterwards.

Of prodiorthosis, the following examples from Aeschines' speeches deserve to be quoted: I.37 δέομαι δ' ύμων, ὧν Ἀ. Α., συγγνώμην ἔχειν, ἔδαν ἀναγκαζόμενος λέγειν περὶ ἐπιτηδευμένων φύσει μὲν μὴ καλῶν, τοῦτω δὲ πεπραγμένων, ἐξαχθέν τι ἤμα εἰπεῖν ὅ ἐστιν ὑμοίον τοῖς ἐργοῖς τοῖς Τιμάρχου. II.88 ἄρ' οὖν, ὧν Ἀ. Ἀ., δολητ' ἂν μοι συγγνώμην, εἰ κίναλον αὐτόν προσεκίνη καὶ μὴ καθαρεύοντα τῷ σώματι, μηδ' ὀθεν τῷ φωνῇ ἄφιησιν, ἔπειτα ... ψεύδος ὅ; Also I.70; II.22.

Of epidiorthosis, the following examples have been selected: I.51 εἰ μὲν τολμῶν, ὧν Ἀ. Ἀ., Τιμάρχος ὁδησί διέμεινε παρὰ τῷ μεσώγλα καὶ μηνέν ὡς ἄλλον ἥκε, μετριώτερ' ἂν διεπέρακτο, εἰ δὴ τὶ τῶν τοιοῦτων ἔστι μέτρον. I.180 ἄλλοι δ' Ἀκέδαιμονὶ καλὸν δ' ἔστι καὶ τὰς ξενικὰς ἀρετὰς μιμεῖσθαι. III.106 ἄντιπτό τῇ ἡμέρᾳ τῆς φως ... δόχομαι τῷ κέρδος οὐ διωμοίλων τὸ πόθεν.

I) See Scholiast Marilyn δ' ἔστι: τούτῳ καλεῖται ἐπιδιορθώσεις, φοβηθέεις γάρ το εἰπεῖν ἄλλοι δ' Ἀκέδαιμονὶ, κεῖσθαι γάρ αὐτοῖς ἐκεῖνως ἔπεισέ, λέει τὸ ἀντιπτότον καὶ ψηστι δέχομαι τῷ κέρδος εἰς διωμοίλων τῷ πόθεν.
3. *Aposiopesis – Paralepsis*

These are two figures of similar rhetorical effect. In the first, an omission takes place, but in such a way that what is omitted arouses in the minds of the listeners greater suspicions against the speaker's opponent than if it had been said. In the second, the speaker pretends to pass over certain facts, but he manages to mention them nevertheless.

In Aeschines' speeches, few examples of aposiopesis are to be found: III.139 τὸ δ' αἵτινον οἶδα μὲν, λέγειν δ' οὐδὲν δεομαί διὰ τᾶς ἀτυχίας αὐτῶν. III.174 οὖτω γὰρ κέρχηται καὶ τῷ ἐκατοῦ σώματι καὶ παλαισσίᾳ, ἐστ' ἐμὲ μὴ βούλεσθαι λέγειν ὧ τούτῳ πέρανται.

More numerous and more effective examples are to be found of paralepsis: I.40 δοκεῖ μὲν οὖν τῶν ἐμπόρων ἢ τῶν ἀλλων ξένων ἢ τῶν πολιτῶν τῶν ἡμετέρων κατ' ἐκείνους τοὺς χρόνους ἐχρήσαντο τῷ σώματι τῷ Τιμάρχου, ἐκὸν καὶ τούτους ὑπερβήσομαι, ἕνα μὴ τις εἶπῃ ὡς ἄρα λίαν ἄκριβολογοῦμαι ἅπαντα. III.51-53 τί γὰρ δεῖ νῦν ταῦτα λέγειν, ... ὁμολογοῦμεν. III.225 ἐπιστολάς δὲ σιγῶ φευδεῖς καὶ κατασκόπων συλλήψεις καὶ βασάνους ἐπ' αἵτιας ἀγνώτοις, ὡς ἐμοὶ μετὰ τινων νεωτέριζειν βουλομένου. Also I.39, 43, 52, 53, 55, 58, I09, I57, I58; III.127, 237.

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1) Alex., III,22,7: ἀποσιώπησις ἔστι λόγος ἐπιτείνων τὸ παρασυλὼμενον, ἢ παραλείπων τὸ γνωσικόμενον, ἢ σιωπῶν τὸ αἰσχρόν; Demetr., On Style, § I03.

2) Zon., III,163,10: παράλειψις, ὅταν τι προσποιοῦμενοι παραλείπειν οὐδὲν ἢττον λέγωμεν αὐτό.
It is worth noting that all the examples of aposiopesis and paraleipsis occur in the first and third speeches where they enable Aeschines to insinuate facts which may be of doubtful veracity; consequently, they constitute a means of exaggeration here.

4. Irony

Irony is applied to cases in which a grim humour is obtained by saying the opposite of what is meant. It is probable that such a figure—suggestive of comedy as well as of criticism—would appeal to an orator like Aeschines whose theatrical background doubtless taught him the value of witticisms for keeping the audience alert.

Aeschines exploits in particular three different forms of irony, the first of which assumes the form of a witty remark where some allegation or action of his opponent gives Aeschines the opportunity for caricature; he slips in an adroitly ironic comment to win a laugh at the expense of his opponent (in most cases, Demosthenes) as in II.92 ὁ δὲ Κερσοβλέπτης πόσαις πρότερον ἡμέραις ἀπόλεσε τὴν ἀρχὴν πρὶν ἐμὲ ἀπείναι; ὡς φησὶ ἡμέρῃς ὁ στρατηγὸς, τοῦ προτέρου μνήμης, εἶπερ Ἐλαχηδολόν ἐστι Νομικιῶνος πρότερος. II.125 οὕτω νυκτερινής ἐπιστολῆς τὸ πράγμα ἑσείτο. II.128 ἡλιον γὰρ ὡτι μεγάλα τὴν πόλιν πα-

1) Hermog., II,430.18 πότε παράλειψις καὶ ἀποσιωπήσις γίνεται; ὡσιν βουληθόμεν τὴν ὑπόγοιαν μείζονα καταστήσα τοῦ πράγματος ἐν τῇ γνώμῃ τῶν ἀκουόντων ἢ λέγομεν.
2) Alex.,III,22.30 εἴρωνελα δὲ ἐστὶ λόγος προσποιοῦμενος τὸ ἐναντίον λέγειν.
3) On rough humour in Aeschines resulting from open and virulent descriptions of some failure or slight slip on the part of his opponent, see Dobson pp.187-191.
A more frequently occurring form of irony in Aeschines' speeches is the second kind where irony is used to express indignant or bitter feelings against his opponent, as in 1.58 ὅτε δὲ αὐτοῖς ἴναχλεῖ, σκέφθηκες μεγάλην βάρμην Ἡγυονύμοροι καὶ Τιμάρχοι. II.24 ἀκοῦσατε δὴ τοὺς τε ἡμετέρους λόγους,..., καὶ πάλιν οὖς τὸ μέγα ὕφελος τῆς πόλεως εὐρήμιος ἀληθεύνης. II.36 ἔπειδη ὁ ἐφ᾽ ἡμῶν αὐτῶν ἐγενόμεθα, σφόδρα σκυθρωπάσας ὁ χρηστός οὕτως ἀληθεύνης ἀπολυλεκέναι με ἔφη τὴν πάλιν καὶ τοὺς συμμάχους. Also I.33,62; II.14; III.66,73,196,34. Implicit contempt results from the irony in these cases where an epithet of good meaning is applied to an opponent whose character is quite obviously divested of such good qualities as the epithet usually suggests.

The last kind of irony appears with a more extended form where it is indulged through a series of ironical epithets and clauses, as in 1.69 καὶ οὕδεν μᾶ Διὰ θαυμαστὸν ἀναβησθεῖται γὰρ οἴμαι δεόρο πιστεών τῷ ἐαυτοῦ βίῷ ἀνήρ καλὸς κάγαθος καὶ μισοπάνηρος, καὶ τὸν ἀκολούθως ὡς τὸν οὐ γιγνώσκων, ὡς τὴν ὑμεῖς ἐκφράζεστε τῆς μαρτυρίας ἀναγιγνωσκομένης. As the ancient rhetorician observes, the orator, by means of irony, succeeds in emphasizing the moral aberration of Hegesandrus and in sustaining the dignity of the speech. A particularly
forceful example of irony occurs in III.212: οὐσὺ δὲ τὸν Ἰρακλέα τοῦτο γε ὡμόν οὐδεὶς φοβῆσεται, μὴ δημοσθένης, ἀνήρ μεγαλόφυνχος καὶ τὰ πολεμικὰ διαφέρων, ἀποτυχών τῶν ἄριστων ἐπανελθὼν οὐκάδε έαυτὸν διαχρήσεται. Here the exclamation to Hercules - the symbol of the virility which Demosthenes lacked - and the suggested comparison with Ajax in ἀνήρ μεγαλόφυνχος καὶ τὰ πολεμικὰ διαφέρων, ἀποτυχών τῶν ἄριστων ... εαυτὸν διαχρήσεται are used to complete that opinion of Demosthenes as a coward and dishonorable wretch which Aeschines had begun in § 207 with ἐπεισάξει γὰρ τὸν γόντα καὶ βαλαντιστόμον καὶ διατετημένα τὴν πολιτείαν. An equally effective - though less bitter - example of irony is III.219 ἀπηνέκχη γὰρ ἡ κατὰ τοῦ ὕπηρε τῆς πόλεως, ἀλλ' ὑπὲρ τῆς πρὸς Ἀλέξανδρον ἐνδεξείτος με φῆς ἀπενεγκείν, ἐτι ψε ρονοῦ ζῶντος, πρὸς Ἀλέξανδρον εἰς τὴν ἄρχην καταστήναι, οὕτω σοῦ τὸ περὶ Παυσανιᾶν ἐνύπνιον ἑωρακότος, οὐδὲ πρὸς τὴν Ἀθηνᾶν καὶ τὴν Ἰραν ὑκτωρ διειλεγμένου. πῶς ἀν οὖν ἔγα προενεδεινόμην Ἀλέξανδρη; εὖ γε μὴ ταῦταν ἐνύπνιον ἔγα καὶ Δημοσθένης εὐθυμευ. Here the irony itself is a means of argument, but so witty is the allusion to Demosthenes' supposed dream of Philip's death, that it includes the possibility of humorously entertaining the audience.

5. Hyperbole

The penchant for comedy also influences Aeschines' use of hyperbole - a figure which, like irony, indicates a sense of humour in Aeschines who aims, by means of hyperbole, to pinpoint the weakness in an opponent and, as a subsidiary effect, to win an appreciative

I) See, on this story, Plutarch, Dem., XXII.
laugh from the audience. The following examples — all of which belong to the second and third speeches — deserve to be quoted here:

II. 153 συμπέπλεγμαι ὅ ἐν τῇ πολιτείᾳ καὶ ὑπερβολὴν ἀνθρώπῳ γόητη καὶ πονηρῷ, ὡς οὐδ’ ἄν ἔμων ἠλθές ὀφθέν εἶποι. III. 100 ταῦτα ὅτιπόν ὄλοι διδωσιν ἀναγνώσαί φήμησα τῷ γραμματεῖῳ μεγάτερον μὲν τῆς Ἰλιάδος, κενότερον δὲ τῶν λόγων οὕς εἶναι λέγειν, καὶ τοῦ βίου ὑπ’ ἕμεκριν. III. 212 ὡς τοσούτον καταγελᾷ τῆς πρὸς ὑμᾶς φιλοτιμίας, ἢστε τὴν μιαρὰν κεφαλὴν ταῦτην καὶ ὑπεκθέννοι, ἢν ὁδός παρὰ πάντας τοὺς νόμους γέγραψε στεφανώσας, μυριάκας κατατέτμηκε καὶ τούτων μισθοὺς εἶληφε τραύματος ἐν προοίμιος γραφῆς γραφήμενος, καὶ κατακεκονδύλισται, ὢστε αὐτὸν οἶμαι τά τῶν ἄνθρωπων ἕχῃ τῶν ἱερὸν ἔχειν ἔτι φανερὰ. Also II. 23, 159; III. 90, 140, 165.
<table>
<thead>
<tr>
<th>FIGURES</th>
<th>SPECIES</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I  II</td>
<td>III</td>
</tr>
<tr>
<td>Epanaphora</td>
<td>15 13</td>
<td>30 58</td>
</tr>
<tr>
<td>Antistrophe</td>
<td>1 - 6</td>
<td>7</td>
</tr>
<tr>
<td>Epanastrophe</td>
<td>1 2 -</td>
<td>3</td>
</tr>
<tr>
<td>Sympleke</td>
<td>- - 1</td>
<td>1</td>
</tr>
<tr>
<td>Epanadiplosis</td>
<td>- - 6</td>
<td>6</td>
</tr>
<tr>
<td>Antithesis*</td>
<td>47 19 42</td>
<td>108</td>
</tr>
<tr>
<td>Homoeoteleuton*</td>
<td>19 9 36</td>
<td>64</td>
</tr>
<tr>
<td>Parison*</td>
<td>6 7 4</td>
<td>17</td>
</tr>
<tr>
<td>Paronomasia*</td>
<td>25 21 38</td>
<td>84</td>
</tr>
<tr>
<td>Alliteration*</td>
<td>10 1 2</td>
<td>13</td>
</tr>
<tr>
<td>Assonance*</td>
<td>19 5 21</td>
<td>45</td>
</tr>
<tr>
<td>Figura Etymologica</td>
<td>46 30 51</td>
<td>127</td>
</tr>
<tr>
<td>Σχήμα κατ' ἔρωτι κ. θέλειν</td>
<td>86 70 121</td>
<td>277</td>
</tr>
<tr>
<td>Σχήμα ἀναφ. συμπλεκτικόν</td>
<td>13 12 14</td>
<td>38</td>
</tr>
<tr>
<td>Synonyms*</td>
<td>36 33 60</td>
<td>129</td>
</tr>
<tr>
<td>Asyndeton</td>
<td>9 8 32</td>
<td>49</td>
</tr>
<tr>
<td>Polysyndeton</td>
<td>50 50 71</td>
<td>171</td>
</tr>
<tr>
<td>Rhetorical Questions</td>
<td>66 50 88</td>
<td>204</td>
</tr>
<tr>
<td>Hypophora–Anthypophora</td>
<td>5 - 8</td>
<td>13</td>
</tr>
<tr>
<td>Apostrophe</td>
<td>9 16 17</td>
<td>42</td>
</tr>
<tr>
<td>Personification</td>
<td>15 19 36</td>
<td>70</td>
</tr>
<tr>
<td>Ethopoeia</td>
<td>4 - 7</td>
<td>11</td>
</tr>
<tr>
<td>Diatyposis</td>
<td>4 - 4</td>
<td>8</td>
</tr>
<tr>
<td>Prodiorthosis</td>
<td>2 2 -</td>
<td>4</td>
</tr>
<tr>
<td>Epidiorthosis</td>
<td>2 1 2</td>
<td>5</td>
</tr>
<tr>
<td>Aposiopesis</td>
<td>- 2 2</td>
<td>2</td>
</tr>
<tr>
<td>Paraleipsis</td>
<td>10 4 14</td>
<td>14</td>
</tr>
<tr>
<td>Irony</td>
<td>4 6 7</td>
<td>17</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>1 3 5</td>
<td>8</td>
</tr>
<tr>
<td>Oaths</td>
<td>16 2 8</td>
<td>26</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>520 378 723</td>
<td>1,621</td>
</tr>
</tbody>
</table>

* = The number of representative examples of a figure, where it is difficult to ascertain whether there is a designed rhetorical effect in its usage or not.
### Tabular Summary: II

<table>
<thead>
<tr>
<th>Figures of Speeches</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Repetition</td>
<td>75</td>
</tr>
<tr>
<td>II. Parallelism</td>
<td>189</td>
</tr>
<tr>
<td>III. Sound Effect</td>
<td>269</td>
</tr>
<tr>
<td>IV. Amplification</td>
<td>444</td>
</tr>
<tr>
<td>V. Enlivenment</td>
<td>479</td>
</tr>
<tr>
<td>VI. Dramatic Effect</td>
<td>89</td>
</tr>
<tr>
<td>VII. Other Figures</td>
<td>76</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>1,621</strong></td>
</tr>
</tbody>
</table>
CHAPTER THREE : COMPOSITION

This chapter is divided into a discussion of the arrangement of the clause and of the sentence. The analysis of the clauses is restricted to an investigation of the different forms of hyperbaton, which — although strictly a figure of speech — is an essential element in the arrangement of words within the clause and has hence been treated under this heading rather than in the previous chapter on figures. Sentence-structure is analysed from the point of view of co-ordination, subordination and unity. The examples quoted in this chapter are not intended, by any means, to be exhaustive merely to give a representative illustration of the points herein discussed, and in the Sentence Unity section, the examples are analysed, not quoted, as they are so long and would unduly extend this section if included.
I. The Clause: Order of Words

The Greek language has great flexibility in its clause or sentence construction: there is no absolutely fixed way in which the words can be arranged — a variety of alternatives is available, while still maintaining the logical sequence of the words. The importance of an author's word order is obvious for it gives him scope to exhibit his individual linguistic talent. The particular way in which an author arranges the words within the clauses is an element which determines, to a great extent, the original and particular effectiveness of his style.

The present work is not the place in which to discuss the various patterns of word order — a task which befits the grammarian rather than the stylist. Only those particular variations in word order which indicate exigencies of style, where the location of words conflicts with their logical sequence — constituting the various forms of hyperbaton — will be examined here.

The most obvious reasons for which hyperbaton is used are: for emphasis, for the avoidance of hiatus and for the provision of some degree of euphony in the speech. All three of these reasons are apparent — either singly or in combination — in the production of hyperbaton in Aeschines: firstly, emphasis, as in II.23 ὅ ὥς ὁ ἀρατὸν ἐχων μέρος τοῦ σώματος (notice the hyperbole); secondly, avoidance of hiatus, as in I.196 αὐτικα δ’ ὑμέτερος ἐγὼ θεατῆς and thirdly, provision of euphony, as in II.125... δὴ θελὴν ψυμθαραν πολλὰκις μόνος μόνῳ διελεγόμενω.

1) For a bibliography on the order of words in Greek, see K.J. Dover, Greek Word Order, Cambridge, 1968, pp. ix-xiii.

2) See Denniston, p. 58.
There are no objective criteria by which to differentiate between the desire for euphony and the desire to avoid hiatus so the present section will confine itself to an investigation of that aspect of hyperbaton which produces emphasis — the effect of which can be more clearly and certainly discerned and classified, as the following analysis will indicate.

In many cases, the stressed words are placed at or near the beginning of the clauses or the sentence as in, I.89 ὑμᾶς ἂν ἔγνως ἡξίωσα μάρτυρας μοι γενέσθαι, τοῦς άριστα εἰδότας οτι... I.179 εὐχρῆς γάρ ἐνίοτε λόγον ἄνευ χρηστοῦ βίου προσδέχεσθε. Thus, in the following, the genitive precedes the word which governs it, III.228 τῆς γάρ αἰτίας αἰσχρῶν τὸν αἰτιώμενον ἔστι τὸ ἔργον μὴ ἔχειν ἐπιδειξαί. Less frequently, Aeschines gives special emphasis to a word by placing it at the end of the clause thereby impressing it on the mind of the hearer, as in II.99 ἐν παϊσὶ μὲν γάρ ὑπὲρ ἐκλήθη δι' αἰσχροῦργίαν τινά καὶ κυναιδίαν βάταλος, ἐν παιδίων δὲ ἀπαλλαττόμενοι... Ἀργαῖς, ἄνηρ δὲ γενόμενος προσείλησε τὴν τῶν ποιημάτων κοινῆν ἐπωνυμίαν, συνορίας. II.178 καὶ πασὶ μὲν τῶν ἄλλου τὶ ἐλέρην προάσθαι, καὶ πρόλαβε τὸν ἢμῶν ἐν ταῖς συνθήμαις ἀπαντα. III.228 ἐφ' ὑνὶ μέλλω λέγειν ἀγανακτῶ μάλιστα.

In a number of instances, Aeschines places at, or near, the end of his clauses, words which, in a normal construction, would occur at, or near, the beginning of the clause as in II.36...τὸν ἄγαν καταποιημένον καὶ σφόδρα ἐπιθυμοῦντα εἰρήνης εἰ μὴ μέμνημαι. III.241 ὅπου γάρ τοὺς ἰντᾶς ἀνόρας ἀγαθῶς, ..., τοὺς ἀθάνατον ἐπαίνους ἔδα

I) On this device, see Quintilian, IX,iv,29.

2) For a list of such words, see K.J.Dover, op. cit., p.20ff.
λέγωσιν, οὐ φέρομεν. Here the conjunctions ἐν and ἕνεκα have been pushed to the back of the clause to allow other words to take the more emphatic position at the front. There are other cases in which the emphasis is thrown on the postponed word itself, as in II.8 ἐν ὑμῖν γὰρ ὁ κυράνος ἕγυν νυνί περὶ τοῦ σώματος (the delayed ἕγυν accumulates effectiveness); or as in several rhetorical questions where the interrogative pronoun or adverb occurs at, or near, the end of the question, for example II.165 τὸν δὲ ἀγαθὸν σύμβουλον ἡ χρή ποιεῖν; ... τὸν δὲ πονηρὸν κατήγορον τί; I.154 χαίρετε δὲ τῷ συνόν; Ἡγησανθὲ. III.33 ὁ μὲν οὖν νομοδέτης οὕτως, ὁ δὲ Κτησιφών πῶς;

In the previous examples, hyperbaton results from the fact that a word occupies the beginning or the end of the clause in order to gain in emphasis - regardless of its natural position. Such a form of hyperbaton, as Denniston observes, is not sought as an end in itself; it results from a conflict between logic and rhetoric. In most of the cases, hyperbaton in Aeschines is the result of a deliberate separation of words which cohere closely in thought. Such separation spreads the effect of words usually found consecutively, and the independence which such words attain - when divided - causes them to be individually far more striking.

Some classification is useful here to define the instances when hyperbaton results from the separation of different parts of speech:

1) See Denniston, p. 48.
2) See p. 88
3) Greek Prose Style, p. 50
1) an adjective from the noun which it qualifies, as in II.183

- 'ημεις φευγή συντάξας καθ'ήμων καθηγορίαν. III.130 οὐδεμισκ

tοι πάσοτε ἔγγυς μᾶλλον πόλιν ἔφραξα ... (notice here the accumu-
lation of particles which reinforce the emphasis)

2) a genitive (partitive, possessive and so on) from the

: word: on which it depends, as in III.7 καὶ μηδὲν ἤγεισθαι μικρών
cīnai tōn toioúttōn ãdikēmáttōn. II.132 τέταρτον δ' ἡ Ἰαλάκα

perί

tōn melldúntōn ἐσεσθαι πρωγήματον ἄγνωσια.

3) a subject or an object from the verb, as in I.176 μελλόντων

μὲν γίγνεσθαι tōn ãdikēmáttōn προαιρεθάνεσθαι ... I.39 ἢ δὲ ἡπὶ φρο-

νῶν ... διαπέρασται.

4) an interrogative pronoun from its substantive, as in I.186

tίνα δ' ἵκον ἐκαστὸς ὕμων γνώμην ἐπάνεισιν οὐκάδες ἐκ τοῦ δικαστη-

ρίου. III.154 τίς γὰρ oὐκ ἂν ἀληθεύειν ἀνθρώπος "Ελλην καὶ παιδευ-

θείς ἐλεφθερίως κτλ.

5) two co-ordinated words, phrases or clauses from each other

by an element common to both (usually a verb), as in I.137 φιλανθρά-

που πάθος καὶ εὐγνώμονος ψυχῆς. III.8 ... συμφέροντα ὑμῖν αὐτοῖς

φημίεσθε καὶ πάση τῇ πόλει.

6) of two words which form a unified phrase, as in I.192 εἰ μὲν

dώσει τῶν ἐπιτηδευμάτων Πίμαρχος δίκην. III.71 σῶδεν ὅφελος ἔφη τῶν

χων εἰρημένων εἶναι λόγων.

After this classification, it is of interest now to ascertain

another aspect of hyperbaton: what the degree of displacement is

I) See Denniston, p.53; for this form of hyperbaton in Herodotus, see

Α.Ν. Μαρωνίτη, "Ερεύνες στό "Σύμος τοῦ 'Ηροδότου - Μικρή Μορφή 'Υπερ-

βατοῦ, Διατριβή ἐπὶ διδακτορίᾳ, Θεσσαλονίκη, 1962 passim.
between these divorced words within the clause.

In a number of cases the logically cohering words are separated from each other by the interpolation of one or two words between them, as in III.228 τὴν τῶν ἐμὸν εὐροιαν λόγων. II.103 μεγάλα τούτων ὑμῖν σημεῖα δεῖξῃ. Particularly numerous are those cases in which the interpolated word is a verb, as in I.130 τίνι κέχρησθε φήμη περὶ Τιμάρχου.

There are other examples where more than two words intervene between the separated words, as in I.72 ὀστε ἀριστονοεῖν ὡν ὀλίγῳ πρότερον ἡμῶσατε ἀναγιγωσκομένων νόμων. II.113 ... πρὸς τὴν προεσιρημένην κατὰ τῶν συμπρόσβεσιν ὑπ'αὐτοῦ οἰκοβολῆν.

There are also examples where the separated words are placed at the ends of the clause as in II.8 μόνος δὲν τῷ λόγῳ φαίνεται ἡθεμῖν τῆς πόλεως Δημοσθένης. I.42 πολλὴν γὰρ πάνω κατέλυσεν ὁ πατὴρ αὐτῷ οὕσιαν.

Some times hyperbaton assumes a more complicated form. The separated words separate, in turn, that word, which divides them, from the word or words which it usually accompanies, as in I.146, to form — as it were — a linked chain of hyperbaton: ...φιλιαν ἐξον αὐτῶν ἐστιν. The same construction is also found in : III.126 δς ἐς ἀνάγης πρὸ τοῦ καθόμοντος ἔμελλε χρόνον γενέσθαι and in : II.141 μεγάλα δ'οίμαι τούτων ἔργῳ σημεία ἐπισεῖξιν.

Also of stylistic importance in Aeschines' speeches is the form of hyperbaton which results from the wide separation of the article from its noun or participle: it has a twofold effect, giving both dignity and unity to the clause, as in I.151 ὁ τούτων οὐδενὸς ἦττον σωφὸς τῶν ποιητῶν Ἑυριπίδης, ... λέγει ποι. I.189 ὁ γὰρ ἐπὶ τῶν μεγάλωτων τοὺς νόμους καὶ τὴν σωφροσύνην ὑπεριδὼν κτλ.
II. Sentence-Construction

I. Co-ordination (Parallel Structure)

Parallelism is a rhetorical device which Aeschines uses frequently in the construction of his sentences. The orator creates a balance within his sentences by means of: firstly, different forms of correspondence; and, secondly, by antithesis and several other figures of speech. The different forms of antithesis and of the other figures of speech are treated elsewhere in this work, and therefore they will only be briefly mentioned at the end of this section, although specific reference will be made to them where necessary. The forms of correspondence have not been treated elsewhere, but, since they constitute a factor in Aeschines' sentence structure - from the point of view of parallelism - they will be quoted here, with one example of each type. The discussion will then be focused on an analysis of certain examples, representative of the various forms of balanced sentences in Aeschines' speeches.

The forms of correspondence are as follows:

a) καὶ-καὶ as in Ι.146 καὶ τοιοῦτον ἐπεμνήσθη καὶ τοιαῦτα ἐπέσκψε.

b) τε-καὶ as in III.52 τὴν τε εἶς αὐτὸν ὑβρίν καὶ τὴν τοῦ δῆμου καταχειροτονίαν.

c) τε-τε as in II.145 ἐν τε ταῖς ἐκκαλησιαῖς...πρὸς τε τὴν βουλὴν.

d) οὔτε-οὔτε as in III.96 οὔτε χρημάτων οὔτε στρατιωτῶν.

e) μήτε-μήτε as in II.4 μήτ’ ἀγανακτήσαι..., μήτ’... ἡφθαναι.

f) ἢ - ἢ as in II.158 στρατιάν ἢ πεζῆν ἢ ναυτικήν.

The above forms of correspondence are those used very often by the orator for two reasons: to emphasize the important points in his argument; and to construct balanced sentences. There are some other forms

I) See Chapter Two.
of parallel construction as, for example, the correlatives (i.e. οὕτως...Ξίστης,τοιούτος-οἶος) which Aeschines uses in common with other orators and which do not need to be discussed here, but one other form of parallel construction deserves mention as being sufficiently characteristic of Aeschines' style, namely: the pairing of words, phrases and clauses as in I.67 ἀπομείται καὶ ἐπιρρήθη.

After this general survey of the means of parallel construction in Aeschines' speeches, it is now opportune to look at particular examples of the different forms of parallel construction in his speeches, and to see how appropriate they are to the thought and the occasion.

The more usual form of parallelism is that based on μέν...δέ antithesis of which Isocrates, in particular, is a master. Aeschines often employs this form of parallel construction to increase the unity of his sentences. There are cases where either one or both of the antithetical members is split into a subsidiary pair of members as in

\[
\text{a)} \quad \phiατε \ \muεν... \\
\text{b)} \quad \phiηφιεισθε \ \deltaε
\]

\[\alpha') \ ύπο \ \muεν \ της \ τυχης \ \epsilonγκαταλειπθηαι,\]
\[\beta') \ ύπο \ \Deltaημοσουνους \ \deltaε \ \epsilonυ \ \piεκανθεναι;\]

In II.104, there is an example of double splitting (i.e. each member of the antithesis is split into another pair of antithetical members):

\[\alpha) \ \epsilonι \ \muεν \ ουν \ \ηγετη \ \ο δημος \ \αδυς \ \καλως \ \εχειν \ \εξενεγκειν...\]
\[\alpha') \ \Thetaηξαιον \ \muεν \ \περιελειν \ \την \ \υβριν,\]
\[\beta') \ \Βοιωτων \ \δε \ \ανασηκαι \ \τα \ \τελη, \ \tauαυτ' \ \αυ \ \χεισεν \ \εν \ \τυ \ \φησιματι?\]
\[\beta') \ \nuου \ \δε\]

\[\alpha') \ \αυτοις \ \muεν \ \κατελιπον \ \την \ \εις \ \τα \ \αφανες \ \αναφοραν,...,\]
\[\beta') \ \ευ \ \ημεν \ \δε \ \αικνυδυνεδειν \ \φησηςαν \ \δειν.\]
This splitting process is taken a stage further in II.147 where the second member is split—according to the previously explained pattern—and then the second member of this newly-formed subsidiary pair is split again:

a) οὕτως μὲν ἔστι μοι πατὴρ Ἀτρόμητος....

b) συμβέβηκε δὲ αὐτῷ

a') νέῳ μὲν ἔντι,..., ἀθλεῖν τῷ σώματι,

b') ἐκπεπόνητι δὲ ὑπὸ τῶν τριάδων τα

a'') στρατεύεσθαι μὲν ἐν τῇ Ἄσιᾳ,

b'') ἀριστεύειν δὲ ἐν τοῖς κυνδυνοῖς....

In III.142-3 there is an example of an even more complex form of splitting which has already been quoted by Jean Carrière and which constitutes a chain of antithetical members.

In many passages, a series of sentences have parallel construction throughout, as in the following example where successive sentences contain an accurate balance between the clauses which are nearly identical in form:

II.80 χρῆ δὲ, ὃ ἀνδρεῖς Ἀθηναῖοι,

a) τοὺς μὲν πρέσβεις θεωρεῖν πρὸς τὸν καιρὸν καθ' ὑπὲρ ἐπέρεβον,

b) τοὺς δὲ στρατηγοὺς πρὸς τὰς δυνάμεις ὅν ἡγουντο.

καὶ γὰρ τὰς εὐθύνας ἑστατε, καὶ
tὰς προσδρόμες καὶ τοὺς... καὶ τάς... ἔδοτε,

a) οὗ τοῖς τὴν εἰρήνην ἀπαγγέλασιν,

b) ἀλλὰ τοῖς τὴν μάχην νικήσασιν.

ci δ' ἔσονται τῶν πολέμων

a) αἱ μὲν εὑροναι τῶν πρέσβεων,

b) αἱ δὲ ὑφερεῖ τῶν στρατηγῶν, ἀσπάσοντος καὶ ἀμπρικτοὺς

These three consecutive sentences consist of parallel clauses, nearly alike in form, which give an even flow to the whole passage. No monotony results because the orator varies the rhythm of the passage as the forms of the connective are changed from pair to pair.

The subsequent passages exemplify a less common usage of parallelism where the orator uses different techniques to fit the particular context and occasion, as in II.81:

εγὼ γάρ, ἐν δόθης Ἄθηναίοι,
καὶ ἐν τῷ προτέρῳ
καὶ ἐν τῷ δυστέρῳ προσβείξα,
"μὲν εἷδον, δὲς εἷδον, ὑμῖν ἀπῆγγελλον,
"δ' ἤκουσα, δὲς ἤκουσα.
τίνα οὖν ἢν ἐκάτερα τούτων,
"εἰ τε εἷδον
"εἰ τε ἤκουσα περὶ Κερσοβλέπτου;
εἷδον μὲν ἔγὼ κτλ. Here, the clauses within the sentences are arranged in a more artistic way: there is a perfect balance of very short clauses and the form of the sentence is manipulated to serve the thought. The repetition of the same words gives the effect of grace to the whole passage, and brings into relief the main thought.

In other instances, the parallelism results from the fact that the orator repeats the same structure in one sentence as in III.188:

εἰ τοῦτ' ἔχει καλὸς, ἐκεῖνο αἰσχρός.
εἰ ἐκεῖνοι κατ' ἄξιον ἐτιμήθησαν, οὗτος ἀνάξιος ὑπν στεφανώταται,
or in a series of sentences as in III.246: κηρύττεταί τις ἐν τῷ

I) See for other examples, p. 37f.
The effectiveness of this passage has been strengthened by repeating, in three successive sentences, the same form of construction. Two other passages—containing a series of sentences with parallel construction—occur in II.164 and I.65-6, and are quoted respectively under Asyndeton (p.81) and under Questions (p.90f).

Parallelism of this type gives unity to the sentence and displays a restrained and rational state of mind. On the other hand, when the occasion demands forcefulness, the construction of the sentence changes accordingly, as in III.137:

... άλλ' οἶμαι οὔτε ἔρυστος
οὔτε Βριβαῖος
οὔτε Ἀλλος οὔτεὶς πῶποτε τῶν πάλαι πονηρῶν τοιοῦτος
μάγας καί γόνης ἐγένετο, Ος,
οι γῆ
καί θεοὶ
καί δαιμόνες
καί āνθρωποι, ὁσοὶ ὑπάγεσθε ἀκούσειν τάληθη, τολμῆ λέγειν
... άς ἄρα θηβαῖοι τὴν συμμαχίαν ῥήμαν ἐποιήσαντο
οὔ διὰ τῶν καιρῶν,
οὔ διὰ τῶν φόβων τῶν περιστάντα αὐτοῦς,
οὔ διὰ τὴν ὑπετέραν δόξαν,
ἀλλὰ διὰ τὰς Δημοσθένους ὀμολογίας.
Here the orator speaks under the influence of heightened emotions and the antithetical construction - which betrays a calm state of mind - is replaced by the more natural and more emphatic forms of οὐτε...οὐτε, καὶ...καὶ. The clauses of similar form are grouped in three's and four's and the sentence in general assumes an expansive form.

The sentences discussed hitherto indicate the forms which parallel structure assumes in Aeschines but the extent to which parallelism occurs in his speeches has not been shown. This needs accurate statistical investigation which is not included in the plan of this chapter. However, some indication of the extent to which parallelism occurs can be obtained by referring to those figures of language - listed below - which create a balance within a sentence and on which statistical information has been assembled on page 119 above.

a) All the Figures of Repetition
b) Antithesis
c) Homoeoteleuton
d) Parison
e) Σχήμα κατ' ἔρειν καὶ θέσιν
f) Τὸ ἐξ ἀναρέσεως συμπλεκτικὸν
g) Synonyms
h) Asyndeton
i) Polysyndeton.

From the foregoing brief survey, it can be inferred that though parallel structure is the main form of construction in Aeschines' speeches, it seldom results in monotony. The orator has the ability to use different means and techniques from sentence to sentence and to adapt the structure of his sentences to the thought they express and to the occasion which they serve.
2. Subordination

Before proceeding to the analysis, a comment - on the method and the symbols used - must be made. The examples are quoted mainly in a skeleton-framework, in which each clause is represented by its verb in the order which indicates its dependence. An arrow indicates the way in which subordinate clauses are dependent on one another, while a broken line shows the way in which the subordinate clauses depend on the main clause. The Arabic figures show the degrees of subordination. In addition it must be noted that the examination concerns sentences which consist principally of one main clause and a fairly large number of subordinate clauses.

Subordination in Aeschines' speeches takes three main forms as the following analysis indicates:

a) The subordinate clauses - mainly participial - are all, or nearly all, of the same type and depend directly on the main clause which comes at, or near, the end of the sentence as in III.146:

\[\text{μισθοφορῶν Ἕν τῷ ξενικῷ κεναῖς χώραις,}
\]

\[\text{καὶ τὰ στρατιωτικὰ χρήματα κλέπτων,}
\]

\[\text{καὶ τῶς μυρίους ξένους ἐκμισθών ἱματισθείς, πολλά}
\]

\[\text{διαμαρτυρομένου καὶ σχετικάζοντος ἐν ταῖς ἐκκλησίαις ἔρως, προσέχον-}
\]

\[\text{τε φέρων ἀναρκασθέντων τῶν ξένων τῶν κινδύνων ἀπαρακενδυ τῇ πόλει.}
\]

The sentence consists of one main clause (προσέχοντες) and 8 participles clauses (5 in the nominative case and 3 genitives absolute) all of which depend directly on the main clause. The subordinate clauses constitute an enumeration of the circumstances under which the thought of the main clause takes place. The same principle applies also to clauses with finite verbs as in III.27:
The preceding sentence consists of one main clause and 5 subordinate clauses, 4 substantival—introduced by the conjunction ὡς and connected by the particle καὶ—and one adverbial introduced by the conjunction δὲ. The substantival clauses depend directly on the main clause and enumerate 4 assertions, while the adverbial clauses depend on the first subordinate clause. Sentences with such a structure, where the subordination reaches the first degree indicate a simple thought process which is easy to follow.

b) The subordinate clauses are of different types. One of them is dependent on the main clause, while the others depend principally on one another, forming a chain—the length of which depends on the degrees of dependence. Three examples are quoted here of such sentences where the subordination reaches the 4th, 5th and 6th degrees; firstly, 4th degree, as in III. 63:


1) A distinction must be made here: subordination of the first degree shows a highly-developed thought process if the clauses are of different types.
secondly, 5th degree, as in III.199:

\[ \text{όλως ἐγὼς..., όλγον δὲω} \]

thirdly, 6th degree, as in II.6:

\[ \text{παράδοξος...μάκεινος ὁ λόγος ἐφάνη...} \]

The thought of the sentences begins with the first clause and is completed gradually by the end of the sentence. Each clause in the chain of dependence is indispensable to the meaning of the clause on which it depends, and altogether the subordinate clauses express the various aspects of the principal idea embodied in the main clause. Such sentences are easy to follow as are those treated in the previous section.

c) The third form of subordinate construction is a mixture of the previous two. Here some of the subordinate clauses are dependent directly on the main clause, while the others depend on one another in such a way that they form several branches of subordination, as the following two examples indicate:
The first sentence consists of one main clause (ψηφι) and 9 subordinate. 4 of the subordinate clauses depend directly on the main clause, while the others form three branches of subordination which reach the 3rd degree. The second sentence consists again of one main clause (δέομαι) and II subordinate clauses of which 2 depend on the main clause while the others form 4 different branches of subordination which reach the
5th degree. In both examples, the subordinate clauses express various supplementary details concerning the main thought of the sentence. Such sentences do not occur as often in Aeschines' speeches as the previous 2 types, because they have a somehow involved form which makes them difficult to follow. If used to excess, such sentences tend to divert the audience's attention.

3. Sentence-Unity

Generally, Aeschines' sentences—whether based on parallel construction or on subordination, or on a combination of the two—have clarity and unity of thought and fluency of movement. However, there are two cases in particular where Aeschines disrupts the unity of his sentence: he sometimes overloads the sentence with a string of similar clauses—mainly participial—which give the effect of monotony; at other times, he includes an excessive number of details which have no direct bearing on the principal thought of the sentence and which have the consequent effect of destroying its unity and of losing the thread of the thought—although this can be regained later by the repetition of one or two words or by the addition of some of the demonstrative pronouns.

The first kind of disunity arises in several sentences—particularly in the narrative—where there is a string of participial clauses (mostly genitives absolute) which depend directly on one main clause which comes at—or near—the end of the sentence. Thus, in II.26-27, I3 genitives absolute are discovered of which II precede the main clause (ἐξηλποτανησών) and two follow it. At II.140-41, there is a sentence which consists of no less than fifteen
subordinate clauses (10 of which are genitives absolute connected by ὅτε) and one main clause (ἀπόλοντο) which stands at the end of the sentence. At II.176-77 there is a sentence which consists of 22 subordinate clauses and one main clause (καθιστάσι) of which 17 (mostly participial in the nominative, and genitives absolute) precede the main clause. In the first part of the sentence at III.125-26, the main clause (ἐνθηρεφαίνει) is preceded by 5 genitives absolute connected by the particle καί and two participles in the nominative.

At III.148-50, in a 27 lines long sentence with a complicated construction, the main clause (ὁμάλοντο) is preceded by 7 genitives absolute, and 5 participles in the nominative. Such sentences, which occur mainly in narrative passages, are effective up to a certain length, since the participles elevate their tone, but eventually they cannot escape the sense of monotony, as too many clauses are on the same level.

Similarly, representative examples of the second kind of disunity - where the accumulation of details clogs the channel of clear thought - have been chosen and analysed, starting with the long sentence of 29 lines in II.75-77, which begins with the main thought ἐγώ ὅτε... ἐφυν...ὑπολάτησον. What follows is a series of subordinate clauses used to exemplify the notions ἡβουλίας and ἀμαρτήματα. Λ μέν... ὅτε antithesis divides the rest of the sentence into two parts. The first is concerned with the ἡβουλίας, the second with the ἀμαρτήματα. In this second part, the thread of the thought which begins wandering after the ἡβουλίαν is lost after οὐ δινάμωνοι for a certain time until τέλευτῶντες is reached, because the intervening clauses have no direct bearing on the principal thought of the sentence.
There are several points where the sentence could stop; either at ψυλλάττομαι or at ἑπταετειχισμένης or at οὗ δυνάμενοι or at 

μνησθέστατι or at ἀφεμένους. At III.80-81, there is a sentence of 22 lines where a digression – extended over 6 lines – interrupts an enumeration of the circumstances under which the main thought of the sentence takes place. The thread of the thought, which wanders after προσβολούμενος is picked up again by the τοιούτης ἐμπιστούμενος ταραχῆς.

At III.141-43, there is a 30 lines long sentence which, though symmetrical, has a clumsy construction. The even flow of the sentence is interrupted first at the beginning by a short parenthesis (μαί τι δεί 

τά πλείω λέγειν ; ) and then, again, by another parenthesis at ἐποίησε θηματικος extended over 7 lines. It is tiresome to toil through such a long parenthesis where the orator piles up one explanation after another (γράψας..., τοῖς δυνασίν..., ἀσπέρ εἰσεθεν, ὡς τοῖς θεωτοῖς.)

These examples of each kind of disruption of the sentence-unity have been analysed to indicate the way in which the disunity occurs.

Other examples of such sentences with a straggling effect are to be found in: I.171-72 (consisting of 17 lines); II.70-71 (of 21 lines); II.167-69 (of 21 lines); II.180-81 (of 18 lines); III.3 (of 21 lines); III.171 (of 14 lines); III.226-27 (of 15 lines); and III.255-56 (of 20 lines).

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1) For other examples where the thread of the thought is picked up after wandering, see: I.180 picked up by τοῦτων εἰς..., παρελθὼν, II.156 by ταῦθ' ὑποθεσις, III.45 by ἄταν δὲ τις, III.60-61 by ἐάν ταῦθ'.

2) Commented on by Blass (III.233f), and by Dobson (p.182).
CONCLUSION

It can hardly be said that any archaic elements are to be found in Aeschines' speeches — apart from his quotations from the poets — either in the form of words or in the syntax. However, the use of some forms of expression, such as periphrasis, poetic adoptions, and -μα, -ς, -της nouns, contributes to the dignity of his style.

No development or difference can be noticed in the vocabulary of the three speeches, though there is a distance of 16 years between the first speech (346 B.C.) and the last one (330 B.C.).

Rare and poetic words, which are comparatively few, have been chosen by Aeschines so carefully that they elevate the style without giving any suspicion of its being artificial.

Of special significance is Aeschines' use of compound verbs with prepositions which, from the point of view of meaning, provide the speech with precise and concise expression, and, from the point of view of style, generally allow of elevation and impressiveness.

There is no clue to guide us to the sources from which Aeschines chooses his vocabulary. The words which have been researched in the first chapter of the present work do not provide us with such a guide. They rather persuade us that Aeschines was aware of the contemporary

1) Unless we consider as such elements, words like: ἄργαλς, διαφυγάω, διάπειρα et alia, which are not really familiar.
2) The fact that most of the words labelled "poetic" are found in Euripides and Plato is not enough to prove the influences of these authors on Aeschines.
literary movement, and that he used, in his speeches, an appropriate vocabulary selected from the current developments in verse, prose and the spoken language.

The most frequently occurring figures are those of antithesis, σχήμα κατέξοχον καὶ θέσιν, polysyndeton and synonyms: figures which have the effect of refining and emphasizing the ideas and of developing the argument by clear and balanced sentences. On the other hand, antistrope, epanastrophe, sympleke and parison, though employed with great effectiveness, occur only in a few instances as figures of artistic elaboration.

Figures of assonance, apart from figura etymologica, occur moderately. Among them, some examples of paronomasia are quite effective. Figura etymologica is the most superficially-used figure.

Particularly effective and most characteristic of the style of Aeschines are epanaphora, rhetorical questions, apostrophe, personification, diaityposis and irony.

The use of figures in the three speeches shows no chronological relationship or development: the difference in the proportion of figures between the speeches is due to the differing nature of the subject-matter and, consequently, to the approach.

The order of words varies considerably within the clauses or sentences. Aeschines emphasizes an idea by placing it at the beginning or at the end of the clause; he practises, very often, various forms of hyperbaton either to give emphasis to some words, or to provide his speeches with euphony, or to give dignity and unity to his clauses.

Aeschines employs equally effectively both parallel and subordi-

1) For example, see the similar construction for discussion of the Laws in Speech I.4-36 and Speech III.I3-48.
- 142 -

-nate construction. Parallelism is a striking feature of his sentence-
structure: it assumes various forms and, in a number of sentences, it
betrays quite an individual technique. Subordination is not compli-
cated and generally indicates a simple thought-process.

There are a limited number of instances where, because of the
inclusion of too many related or unrelated details (in the form of
a parenthesis), the sentence loses its unity and, as a result, becomes
monotonous.

To sum up Aeschines' style as a whole: the diction has three
distinctive characteristics: it is, for the most part, drawn from
everyday language; it has semantic clarity; and its delivery gives a
euphonic effect which has been recognized by both Cicero\(^1\) and by
Dionysius of Halicarnassus\(^2\). The figures of speech appear with variety
and without artistic affectation\(^3\), retaining - in their usage -
their spontaneity and natural force. As regards composition, Aeschi-
nes' sentences have fluency, clarity and force and, through the
frequent use of balance, they acquire a pleasing rhythm.

Finally, in all three speeches, as regards style, Aeschines
complies with the rhetorical principle of "appropriateness", "
\(τ\)έ

\(πρόκου\)\(^4\). Most passages in Speech I do not aspire beyond the level of

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1) De Oratore, III,7.28 : "sonitum Aeschines . . . habuit".
2) Ἀρχαῖον κρίσις, V,5: ὃ ὅ ἄνθινεως (ἐς ὁγος) ἀτονῶτερος μὲν τοῦ
Ἀμοσθενίου, ἐν δὲ τῇ τῶν ἄλεξων ἐπιλογῇ ποιμνίδος ἡμα καὶ δεινός.
3) See, "De Vita et Scriptis Aeschinis", Photii Bibliotheca (cod. 61):
σχήματι ὅ κερηταί διανοίας τε καὶ λέξεως, οὐ πρός τοῦ δοκεῖν τι σὺν
téχνη λέγειν, ἀλλὰ πρός το ἀναγκαίστατον τοῖς ὑποκειμένοις πράγμασιν.
4) Arist., Rhet., I404b Iff.
everyday conversation which is appropriate for the scandalous, rather
gossipy nature of its subject-matter. Its style is more elevated in
the last part - the anticipation of the defence - §§ 117-175\(^1\), and in
the Epilogue §§ 177-196. In Speech II, where Aeschines is the defend­
dant, the tone is more subdued and the orator is careful to limit
any exuberant excesses. Any attacks against his opponent are made
directly: he does not attempt here oblique references or virtuoso
performances with a variety of figures, but relies for his effect on
a clear, plain narrative. In Speech III, on the other hand, where he
is again the accuser, the tone is more elevated and the general im­
pression is of a far more lofty style, as befits a matter of major
importance, like the proposed crowning of Demosthenes; consequently
the best passages\(^2\) of all are to be found in Speech III.

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1) See for example, §§ 117 and 118 where the orator exhorts the value
of a virtuous life.
2) See for example, §§ 133,153ff., 200, 202,210,257-259.
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